

A
RHETORICAL GRAMMAR,
OR
COURSE OF LESSONS
IN
ELOCUTION.

Mira est natura vocis, cujus quidem à tribus omnino sonis inflexo, acuto, gravi, tanta sit, et tam suavis varietas perfecta in cantibus. Est autem in dicendo, etiam quidam cantus.

CICERO, Orator.

By J. WALKER,
AUTHOR OF ELEMENTS OF ELOCUTION, &c.

THE SECOND EDITION.

L O N D O N,

Printed for the AUTHOR,
And Sold by G. G. J. and J. ROBINSON, Paternoster-Row;
and T. CADELL, in the Strand.

MDCCLXXVII.



RHETORICAL GRAMMAR,

COURSE OF LESSONS

IN

THE ARTS OF SPEECH, AND OF THE
ARTS OF TEACHING, AND OF THE
ARTS OF LEARNING.

By J. W. A. K. E. N.

AUTHOR OF ELEMENTS OF RHETORIC, &c.

THE SECOND EDITION.

L O N D O N,

Printed for the AUTHOR,

And Sold by G. J. and J. Robinson, Stationers, No. 1, Pall Mall, and T. Cadogan, in the Strand.



shown by your exertions and clinical writings, that though you were the only person proper to undertake to laborious tasks, you were almost the only one who ought to have been exempted from them. But though I am proud of an

DE. SAMUEL JOHNSON.

tions to your public labours, I am more ambitious of telling the world that I have been long honored with the friendship and advice of him, **SIR,**

IF the conferring of benefits be what commonly constitutes a Patron,—to Students in Eloquence you are the greatest patron in the kingdom. You not only first awakened the public to an attention to their language, but, by an Herculean labour, afforded them a guide, which has conducted them to a thousand improvements. This was sufficient to attract the admiration and acknowledgements of your country, if you had not

A 2 shown,

shown, by your moral and critical writings, that, though you were the only person proper to undertake so laborious a task, you were almost the only one who ought to have been exempted from it. But though I am proud of an opportunity of confessing my obligations to your public labours, I am much more ambitious of telling the world that I have been long honoured with the friendship and advice of him, whose name will be mentioned among the Lockes, the Newtons, and the Fenelons, as the friend of Revelation, and whose life is an indisputable proof of the sincerity of his attachment to it.

I am,

SIR,

With the greatest Respect,

Your obliged, humble Servant

No. 64,
Harley Street,
Cavendish-Square.

J. WALKER.



P R E F A C E

THE design of the following Course of Lessons, is, to give youth an idea of the principles of reading and speaking. If these principles are somewhat difficult, it must be remembered, that, as speaking is an adaptation of the voice to the structure and import of a sentence, it was impossible to teach it as an art, without examining the nature of a sentence and the nature of the voice. The principles of language are obscure and difficult at best; and, notwithstanding the efforts of so many ages to render them plain and easy, still grammar is the torment of youth, and perhaps not the most practicable subject of riper years. This, however, does not deter us from sending our children to the grammar-school as the best method of learning "the art of expressing our thoughts by words *:" and, if we wish to acquire the art of adapting pauses, tones, and variations of voice to these words, it is presumed we must apply ourselves to what may not be improperly called "The Grammar of Elocution." Nor is the latter so difficult as the former. It re-

*. Dr. Lowth's definition of grammar.

quizes but a common knowledge of the parts of speech, and such an acquaintance with the voice as is much more easily attained than the simplest elements of music. But, if a knowledge of these principles should still appear too difficult to the pupil, let him not throw the book entirely aside. It is hoped that the Sentences adduced for the illustration of the Rules, the Directions for the Pronunciation of the Figures of Rhetoric, and, above all, the Praxis at the end, will be found not only the most certain, but the most easy method of acquiring the art of reading, that has hitherto been offered to the public.

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INTRODUCTION,

ADDRESSED TO

PARENTS AND TEACHERS

O.

ELOCUTION.

THE difficulty of finding out an easy and rational plan of instructing youth, in reading and speaking, has been one great cause of the neglect of this part of education. Grammar, arithmetic, and other arts, have their several rules, and the mind is supported under the fatigue of acquiring them, by observing the gradual progress it makes, from one rule to another; but reading and speaking, depending more on habit than science, are naturally not so susceptible of rules as the other arts, and consequently, the progress in them is neither so pleasant nor so perceptible.

To remedy this defect has been the labour of many ingenious men, and it is hoped the following lessons have made no inconsiderable advances towards it. Far be it from me, however, to imagine, that any rules will supply the want of a good master: I am too well acquainted with teaching young people, not to know, that the surest method to make them read well, is to let them hear good reading, and to make them imitate it as closely as they can. This

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is the plain simple path of nature, and never fails of success, if trod with assiduity and perseverance. But this does not preclude the use of method in teaching. It does not make it indifferent what sort of composition we first put into the hands of our pupils, nor does it render it unnecessary, frequently to inculcate some of the more essential rules for pausing, and raising and falling the voice. These things, though necessarily heard in good reading and speaking, seem so easy and unmarked as not sufficiently to strike a young person, without constant notice and repetition. Besides, when ill habits are once contracted, certain rules may become necessary which would otherwise have been needless. A very slow manner must be opposed to one too quick, and a clear and distinct pronounciation to one that is mumbling and inarticulate. If there is a droning sameness of tone, it must be contrasted with the most striking variety; and any quaintness or oddity of manner must be cured, by shewing how liable it is to ridicule, and, at the same time, pointing out the beauty of a natural and unaffected simplicity.

But if a method of this kind seems absolutely necessary for early youth, a maturer age will certainly admit of a still more systematic procedure. Pupils of this class may be instructed in the nature of a sentence, and the nature of the human voice, (the matter and form, as it may be called, of reading and speaking); they may not only be desired to vary the voice as the teacher does, but be told for what reasons it is varied: general rules may be given them, which are applicable to a thousand cases; and when once a just idea of accent and emphasis is acquired, a notation may be laid down, which will infallibly direct them, where the pronounciation is intricate

or



or doubtful. It is hoped that a method of this kind is here presented to the public; a method which will not only assist the master in teaching the pupil, but enable the pupil, in a great measure, to instruct himself.

Method of teaching a single Pupil, before he can pronounce the Words readily at Sight.

IT is a gross, as well as a common mistake of parents, to suppose that it is of little consequence, who is employed in teaching a child the first rudiments of reading. Without going to Quintilian for reasons, a moment's reflection will show us the necessity of making the first impressions as perfect as possible. If all habits are a second nature, our first habits are peculiarly so; and, on that account, require the nicest attention, that they are exactly such as they ought to be. For this reason, I would advise the teacher, to make it part of his lesson, to go regularly over the alphabet with his pupil, and to make him pronounce every letter distinctly, dwelling a considerable time on each: then to proceed to those monosyllables, that are perfect rhymes, as *lade, made, fade**, &c. and to make him go over a portion of them every lesson, by pronouncing each word distinctly, after the teacher. When this is done, I would advise the teacher, to provide a spelling book, with easy lessons in prose and verse; and placing the pupil by his side, to read over to him a lesson in prose, very

* Catalogues of these words are to be found in most spelling books; but what the author flatters himself will be found peculiarly useful in this case is, the Index of Rhymes at the end of the Rhyming Dictionary he published a few years ago: as here it is presumed, the teacher will find similar sounds more accurately associated, and those that differ, more nicely distinguished, than in any other work.

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deliberately, and to insert pauses, where they are wanting, as directed in the following rules, that the pupil may see how they are marked, and that he may never have more than three or four words to pronounce, without a small rest. From short sentences, and of the simplest structure, he may be led gradually to others, longer and more complex ; for it is unreasonable to expect, that children should be able to read all sentences alike ; and therefore, such sentences as have any thing difficult, should be passed over at first, and others chosen, that are more easily comprehended and pronounced *.

When a lesson has been prepared in this manner, by the teacher and the pupil, out of the same book, the teacher ought to have another book, of the same kind, and placing the pupil at some distance (as the best method of making him throw out his voice), to read slowly and distinctly, a single sentence ; and when he has done, to make the pupil pronounce the same sentence, as much in the same manner as possible ; and observe all the pauses, which have been marked for him. If any word is mispronounced, the teacher may make a little mark, under it with a pen, in his own book, and when the whole portion is read, may make the same mark, under the same word, in the pupil's book ; and this will direct the eye, and the attention, so much to it, as soon to remove the defect.

Verse in rhyme will be found of infinite service, in every stage of teaching : to children, it is peculiarly agreeable. Besides, the metre tends greatly to regulate the ear, to give it a taste for the harmony of

* The author of a small work lately published by Dodley, called an Introduction to Polite Literature, seems to have commenced a rational and useful plan of teaching children to read, by associating short sentences, so constructed as to explain the nature of the points.

language,

language, and to bring on a slower, and more distinct pronounciation of prose. When, therefore, a sufficient portion of prose is read, let the teacher select some easy passages in verse, and, after pronouncing them distinctly, out of the pupil's book, marking the necessary pauses with a pen, and making him observe the operation; let him give the pupil his book, place him at a distance, and pronounce to him deliberately one single couplet; then let the pupil pronounce the couplet after him, and thus let them proceed couplet by couplet, till the portion of verse is finished. For this part of the lesson, such verses should be chosen at first, as finish the sense with the couplet, and require a small fall of the voice at the end; others, where the sense is continued to the succeeding couplet, may be introduced by degrees, but these will always be found difficult at first, and should not be pressed upon children too early. If any words are mispronounced, let the teacher mark them in his own book as before, and transfer them to the pupil's, when the lesson is over. When a sufficient quantity of prose and verse has been read, and the words mispronounced have been marked in the pupil's book, the teacher may conclude the lesson, by setting the pupil, a few of the verses to get by heart*.

The second lesson must begin by placing the pupil at a distance; making him repeat the verses, which have been set him; then hearing him read by himself, both the prose and verse in the first lesson, without any interruption (for too much instruction is almost as bad as too little), and when he has done this, he may proceed to a second lesson beginning as was before observed, by a repetition of the alphabet, the words which exactly rhyme, and those

* See verses of this kind collected, page 308, 312.

words which have been mispronounced; and are marked in the first lesson. This being done, the teacher must take the pupil's book; read over every sentence to him; and mark the pauses with a pen, where they are wanting; making him observe where the pauses are placed: then giving him his book, and placing him at a distance, the teacher must read each sentence himself, with the same pauses he has marked in the pupil's book, and which he may mark in his own while he is reading to him. When he has read one sentence, the pupil must read it after him; observing, as nearly as possible, the same pauses and inflections of voice; and thus they may proceed, sentence by sentence, till the portion of prose is finished. The same method must be observed, with respect to the verse; and when a convenient portion of each is read, the lesson must be closed, by a small task of verse, to be got by heart, and with injunctions, as before, to read over the whole lesson, in the teacher's absence.

It may be observed, that the teacher, when he is hearing his pupil read the preceding lesson, must not spend so much time in his corrections, as to take up the whole lesson with them. Sufficient time, should always be left, to proceed to something new every lesson: by this, the mind will be less fatigued, and the understanding more instructed, than by keeping the pupil too long upon one lesson.

The great secret of teaching children to read, seems to be in keeping their eyes, as much as possible, upon the words which others are pronouncing, as well as on those they are pronouncing themselves. For this purpose, it would be adviseable, when the pupil has repeated a portion of sentences after the teacher, to let the teacher pronounce one sentence, the pupil the next, and so on till the portion is finished: this
may

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may be again repeated, by the teacher and pupil taking different sentences ; and by this method the child's eye will be kept continually on the book, and be in some measure relieved from the disgust of repeating the same sentence too often. The same mode may be adopted in reading the columns of words in spelling books : when the pupil has pronounced the whole portion word by word after the teacher, they may each of them take different words in succession, and repeat them alternately as they did the sentences.

It may not be improper to observe that the pupil should be strictly enjoined, in the absence of the teacher, to practise over his lesson aloud exactly in the same manner he would do if the teacher were present. The advantages of such an exercise are obvious. It would be just as reasonable to expect that a pupil in music should be able by silently studying the notes to improve himself in singing, as that a pupil in reading should gain an easy pronunciation, and a proper management of his voice, without the frequency of repetition which is absolutely indispensable in all similar acquirements.

*Method of teaching a Pupil more advanced in Knowledge ;
and who can pronounce the Words readily at Sight.*

WITH a pupil of this description, I would take nearly the same course as with a child. In order to know his manner of reading, and to discover his prevailing defects. I would first hear him read at a small distance, and, having a book of the same kind in my hand, mark, with a pen, the words that are mispronounced, the pauses that are omitted, and the wrong turns of voice that are made use of ; and when he had read a sufficient portion, let him see

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the marks I had made, tell him the faults he had committed, and, by reading over the passage to him properly, shew him how every fault is to be rectified. When the passage had been thus read to him and the pauses marked that are generally omitted in printing, I would give him the book thus marked, place him at a distance, and, after reading over the first sentence, in such a manner, as to mark his defects, make him pronounce the sentence after me, as closely as possible. Then I would proceed to the second sentence, practise it in the same manner ; so to the third, and so on till a convenient portion were read. A portion of verse, read in the same manner, should finish the lesson ; and a task be given to repeat the first thing the next lesson. The second lesson should commence by hearing the pupil repeat this task, after which he should read over the whole first lesson alone, with as little interruption as possible, before he goes on to any thing new, and thus he may proceed in every future lesson. It must be observed however, that if the pupil has contracted any bad habits, they ought to be the first objects of the teacher's attention ; he must direct all his care to the cure of these habits, but must not attempt to cure them all at the same time ; he must attend to one first, and remedy that as much as possible, before any great attention is paid to another. Habits are stubborn things. The mind cannot attend to many things at once, with the same advantage as to few ; and perplexity ought to be avoided, as the greatest enemy to instruction. We should be careful, therefore, if a pupil's faults are numerous, not to mark too many at first, but to point out those only that are the most prominent, and to proceed to the rest by degrees. Such pupils should be kept to plain
easy

easy prose and verse, without once attempting to gain the beauties of pronunciation, till they have nearly got rid of their defects. But if the pupil is advanced towards manhood, and has no very prevailing defect in pronunciation, I would advise the teacher to divide the lesson into three parts; the first to consist of a lesson of the following course; the next, of part of a letter in the Spectator, or an oration in English; and the last, of a portion of verse; some of which must be got by heart. It cannot be too often inculcated, that the teacher ought to pronounce every thing before the pupil, and, when he has done, to make the pupil follow him. If he is backward in reading, the teacher ought to read only one sentence at a time, and let the pupil repeat it after him; but if he is more advanced, the teacher may pronounce a whole paragraph at a time; by which means the pupil will be able to take up the variety, which arises from the several relations, which different sentences bear to each other. As less time will be taken up in setting such a pupil right, the portion he reads in one lesson will be too long to repeat entirely in the next; the teacher may therefore direct him to go over the whole in his absence, and in the next lesson make him repeat a part of it only. Thus the instruction in every preceding lesson, will be better fixed in the mind, and time allowed for proceeding to something new, every subsequent lesson.

Method of Teaching Pupils in Classes.

WHEN many pupils are taught together, it will be impossible to attend minutely to all the defects of each pupil; and, therefore, many things must be passed over, which might be corrected in teaching a single pupil. There is one advantage indeed, which

classes have over private teaching, and that is, that each pupil in some measure sees his own faults in the faults of others, and consequently perceives more clearly the necessity of amending them. For this reason, those who read nearly alike, should be classified together, that the same instruction may be beneficial to all. Six is a sufficient number to form a class; for if there are more, the intervals of reading will be too long, and less instruction can be conveyed. The best reader, ought to be placed first; the next best, second; and so on. When they are arranged at some distance, let the teacher give each of them a book of the same kind; then let him read a sentence, and order the first pupil to read the same sentence. When this is done, let the teacher read the next sentence, and order the second pupil to read it likewise; and so let him proceed, in the same manner, with the rest, till each pupil has read his sentence after the teacher. If the portion intended to be read, be not ended, let the teacher continue it, by reading another sentence to the first pupil, another to the second, and so on till the portion is finished. If the portion intended to be read, finishes with any pupil but the last, the last sentence must be repeated by the remaining pupils, till it finishes with the last pupil in the class. Then let the teacher order the pupils to read over the same sentences, in the same order, by themselves: after the whole portion is read in this manner, let the second pupil begin the first sentence; the third pupil, the second sentence; and so on, till they have gone through the whole portion. If there is time to repeat it still more, the third pupil, ought to take the first sentence; the fourth, the second; and so on, as before, till each pupil, has read every sentence

tence of the whole portion. By these means, every pupil will have an opportunity of practising those instructions, that have been given to his fellow-pupil, without the fatigue and disgust of hearing the same sentence repeated so many times successively: if however, there is a sentence, which requires a turn of voice, difficult to catch, in this case, each pupil may repeat the same sentence in succession, to great advantage; but to repeat every sentence in this manner, especially if the class be numerous, would too much tire the attention of the pupils. In this plan of instructing, the teacher does but read over the portion once himself, but may occasionally interpose his instructions, while his pupils are reading. The better to remark the single faults of each pupil, the teacher ought to have a paper before him, with the figures 1, 2, 3, &c. according to the number of the pupils: these figures should be placed in a column, at the left hand side of the paper, and if the first, second, third, or any other pupil mispronounce a word, this word may be put down to the figure, which belongs to the pupil, and when the lesson is over, a mark may be made with a pen in his book, under the word mispronounced. For the reasons above given, I would make a portion of verse, a part of every lesson; observing the same method of reading it by sentences, as in the prose: a small portion of verse should be set as a task, to repeat the first thing at the next lesson; where it must be observed, that every pupil, must pronounce by heart, the same portion in succession: and that the former lesson, both prose and verse, must be read over once more, sentence by sentence, by the pupils themselves; that the teacher may observe, what improvement each pupil has acquired, by reflecting.

flecting on the instructions he has received. When this is done, the teacher may proceed to a second lesson, exactly in the same order as the first. As the repetition in classes necessarily takes up much time, there cannot be that variety as in a lesson to a single pupil: it may not be improper therefore, to begin with one of the lessons in the following course, and one day to conclude with a portion of prose, and another with a portion of verse. When the pupils are sufficiently advanced, it may be proper, before a new lesson is begun, to place one pupil at a distance from the rest, and make him read over the whole of the preceding lesson by himself. This will give him a confidence, like reading before company; and will induce him to study the lesson he is to read alone, in order to distinguish himself. The pupils should read in this manner by turns, beginning at the first. By this method, the teacher will be better able to form a judgement of the pupil's improvement, and may settle his rank in the class accordingly.

Having thus delineated a method of teaching, which has been dictated by long practice, I shall subjoin a few observations on the best method of breaking youth of several faulty habits of pronounciation, from which even those who are best instructed are seldom entirely free.

OBSER-

OBSERVATIONS ON SOME OF THE PRINCIPAL
FAULTS IN THE PRONUNCIATION OF THE
YOUNGER CLASS OF PUPILS: WITH THE
METHODS OF CORRECTING THEM.

FIRST FAULT.

Too slightly founding the Vowels.

ONE of the most general faults in reading is a slight, short, mincing pronunciation of the vowels. This produces a harsh, insignificant, and trifling sound of the words, instead of that bold, round, mellow tone, which ought to be considered as the basis of speaking. The vowels which ought most to be attended to, are, the *a* and *o*. *E* is the slenderest of all the vowels, and *i* and *u* are diphthongs which terminate in slender sounds, and do not afford a sufficient quantity of sound to gratify and fill the ear: but the *a* in all its three sounds in *bare*, *bar*, and *war*; *fatal*, *father*, and *water*, has a bold, full sound, which the ear dwells upon with pleasure. The sound of *o* likewise, when lengthened by *e* final, as in *tone*, or ending a syllable, as in *noble*, &c. may be prolonged with great satisfaction to the ear; and it is to a judicious prolongation of the sound of these vowels, that pronunciation owes one of its greatest beauties. Words of this kind should therefore be selected and pronounced, first by the teacher, and afterwards by the pupil, slowly and distinctly.

SECOND FAULT.

Pronouncing s indistinctly after st.

THE letter *s* after *st*, from the very difficulty of its pronunciation, is often sounded inarticulately.

The

The inhabitants of London, of the lower order, cut the knot, and pronounce it in a distinct syllable, as if *e* were before it; but this is to be avoided as the greatest blemish in speaking: the three last letters in *pests*, *fists*, *mists*, &c. must all be distinctly heard in one syllable; and without permitting the letters to coalesce. For the acquiring of this sound, it will be proper to select nouns that end in *s* or *se*; to form them into plurals, and pronounce them forcibly and distinctly every day. The same may be observed of the third person of verbs ending in *s* or *ses*, as *persists*, *wastes*, *pastes*, &c.

For this purpose, the *Rhyming Dictionary*, where all the words are arranged according to their terminations, will be found peculiarly useful.

THIRD FAULT

Pronouncing w for v, and inversely.

THE pronunciation of *v* for *w*, and more frequently of *w* for *v*, among the inhabitants of London, and those not always of the lower order, is a blemish of the first magnitude. The difficulty of remedying this defect is the greater, as the cure of one of these mistakes has a tendency to promote the other.

Thus, if you are very careful to make a pupil pronounce *veal* and *vinegar*, not as if written *weal* and *winegar*, you will find him very apt to pronounce *wine* and *wind*, as if written *vine* and *vind*. The only method of rectifying this habit seems to be this. Let the pupil select from a dictionary, not only all the words that begin with *v*, but as many as he can of those that have this letter in any other part. Let him be told to bite his under lip while he is sounding the *v* in those words, and to practise this
every

every day till he pronounces the *v* properly at first sight : then, and not till then, let him pursue the same method with the *w* ; which he must be directed to pronounce by a pouting out of the lips without suffering them to touch the teeth. Thus, by giving all the attention to only one of these letters at a time, and fixing by habit the true sound of that ; we shall at last find both of them reduced to their proper pronunciation in a shorter time than by endeavouring to rectify them both at once.

FOURTH FAULT.

Not sounding h after w.

THE aspirate *h* is often sunk, particularly in the capital, where we do not find the least distinction of sound between *while* and *wile*, *whet*, and *wet*, *where* and *were*, &c. Trifling as this difference may appear at first sight, it tends greatly to weaken and impoverish the pronunciation, as well as sometimes to confound words of a very different meaning. The best method to rectify this, is, to collect all the words of this description from a dictionary, and write them down ; and instead of the *wh* to begin them with *hoo* in a distinct syllable, and so to pronounce them. Thus let *while* be written and sounded *hoo-ile* ; *whet*, *hoo-et* ; *where*, *hoo-are* ; *whip*, *hoo-ip* ; &c. This is no more, as Dr. Louth observes, than placing the aspirate in its true position, before the *w*, as it is in the Saxon, which the words come from ; where we may observe, that, though we have altered the orthography of our ancestors, we have still preserved their pronunciation.

FIFTH FAULT.

Not sounding h where it ought to be sounded, and inversely.

A STILL worse habit than the last prevails, chiefly among the people of London, that of sinking the

the *h* at the beginning of words where it ought to be sounded, and of sounding it, either where it is not seen, or where it ought to be sunk. Thus we not unfrequently hear, especially among children, *heart* pronounced *art*, and *arm*, *harm*. This is a vice perfectly similar to that of pronouncing the *v* for the *w*, and the *w* for the *v*, and requires a similar method to correct it.

As there are but so very few words in the language where the initial *h* is sunk, we may select these from the rest, and, without setting the pupil right when he mispronounces these, or when he prefixes the *h* improperly to other words, we may make him pronounce all the words where *h* is sounded, till he has almost forgot there are any words pronounced otherwise. Then he may go over those words to which he improperly prefixes the *h*, and those where the *h* is seen but not sounded, without any danger of an interchange. As these latter words are but few I shall subjoin a catalogue of them for the use of the learner. *Heir, heiress, herb, herbage, honest, honesty, honestly, honor, honorable, honorably, hospital, hostler, hour, hourly, humble, humbly, humbles, humour, humourist, humorous, humorously, humoursome*. Where we may observe that *humour* and its compounds not only sink the *h*, but found the *u* like the pronoun *you*, or the noun *yew*, as if written *yewmour, yew-morous, &c.*

SIXTH FAULT.

Suppressing e where it should be pronounced, and pronouncing it where it should be suppressed.

THE vowel *e* before *l* and *n* in a final unaccented syllable, by its being sometimes suppressed and sometimes not, forms one of the most puzzling difficulties.

difficulties in teaching children to read. When any of the liquids precede these letters, the *e* is heard distinctly, as *woollen*, *flannel*, *women*, *syren*; but when any of the other consonants come before these letters, the *e* is sometimes heard, as in *novel*, *sudden*: and sometimes not, as in *swivel*, *raven*, &c. As no other rule can be given for this variety of pronunciation, perhaps the best way will be to draw the line between those words where *e* is pronounced, and those where it is not, and this, by the help of the Rhyming Dictionary, I am easily enabled to do. In the first place, then, it may be observed, that *e* before *l* in a final unaccented syllable must always be pronounced distinctly, except in the following words: *shekel*, *weasel*, *ousel*, *nousel*, (better written *nuzzle*) *navel*, *ravel*, *snivel*, *rivel*, *drivel*, *shrivel*, *shovel*, *grovel*, *hazel*, *drazel*, *nozel*. These words are pronounced as if the *e* were omitted by an apostrophe, as *shek'l*, *weaz'l*, *ous'l*, &c. or rather as if written, *sheckle*, *weazle*, *ouzele*, &c. but as these are the only words of this termination that are so pronounced, great care must be taken that children do not pronounce *travel*, *gravel*, *rebel* (the substantive), *parcel*, *chapel*, and *vessel*, in the same manner; a fault to which they are very liable.

E before *n*, in a final unaccented syllable, and not preceded by a liquid, must always be suppressed, except in the following words: *sudden*, *mynchen*, *kitchen*, *hyphen*, *chicken*, *ticken* (better written *tick-ing*), *jerken*, *aspen*, *platen*, *paten*, *marten*, *latten*, *paten*, *leaven* or *leven*, *sloven*. In these words the *e* is heard distinctly, contrary to the general rule which suppresses the *e* in these syllables, when preceded by a mute, as *harden*, *heathen*, *heaven*, as if written *hard'n*, *heath'n*, *heav'n*, &c. nay even when preceded by a liquid in the words *fallen* and *stolen*, where
the

the *e* is suppressed, as if they were written *fall'n* and *sol'n* : *garden* and *burden*, therefore, are very analogically pronounced *gard'n* and *burd'n*, and this pronunciation ought the rather to be indulged, as we always hear the *e* suppressed in *gardener* and *burden-some*, as if written *gard'ner* and *burd'nsome*.

This diversity in the pronunciation of these terminations ought the more carefully to be attended to, as nothing is so vulgar and childish as to hear *swivel* and *heaven* pronounced with the *e* distinctly, or *novel* and *chicken* with the *e* suppressed. To these observations we may add, that though *evil* and *devil* suppress the *i*, as if written *ev'l* and *dev'l*, yet that *cavil* and *pencil* preserve the sound of *i* distinctly ; and that *latin* ought never to be pronounced, as it is generally at schools, as if written *lat'n*.

SEVENTH FAULT.

Pronouncing too rapidly

THE most frequent as well as the greatest vice in reading, especially among youth, is pronouncing with too great rapidity. Scarcely any thing is more difficult than to break them of this fault. We bid them mind the stops they see marked in printing ; but even though they attend to these, we find them still too quick. Farther than this, our directions cannot well go. We can tell them there are several parts of speech, between which they may pause, though they see no points marked : but this is expecting too much from them : to expect them to pause oftener than they see pauses marked, is unreasonable. To expect them likewise to fall from their rapid manner into one exactly in time, is expecting impossibilities. To avoid the wrong, to which we have been habituated, and to seize the right, which

is new to us; to do both these things at once, is too much for human nature.

The best way, therefore, to cure youth of reading too fast, is to make them read too slow: and for this purpose to mark the book with many more points than are necessary, and to make them stop at every one of them. The rules that are given for pausing, in the following lessons, will furnish the teacher with a sufficient number; but if he wishes to fix a pupil in a very distinct and deliberate pronunciation, he ought never to let him pronounce more than three or four words without a sensible rest, till he has acquired the habit of reading slowly and distinctly: thus almost every word but the article and the substantive, the substantive and the adjective, the preposition and the noun it governs, may be separated, if occasion require. The following sentence, therefore, may be pointed in this manner; which allowing for the different structure of sentences, may serve as an example in other cases.

A system, of this kind, arising, from the collection, and arrangement, of a multitude, of minute particulars, which often, elude, the most careful search, and sometimes, escape observation, when they are most obvious, must always, stand in need, of improvement.

Loub's Preface to his Grammar.

Here we find a pause after almost every significant word; and for children of about six or seven years of age, I am mistaken if this will not be the best way of making them read distinctly and deliberately, as well as those pupils who are much farther advanced, but have contracted too swift and inarticulate a manner of pronouncing. When this habit is cured, we may undoubtedly dispense with so great a number of points; but it may be affirmed with certainty, that those who wish to read well, must always make

make use of twice the number of pauses they see printed, and pause double the time that is generally assigned them.

EIGHTH FAULT.

A monotonous Sameness of Voice.

A HUMMING sameness of tone is the common fault of children, and, if taken early, is not very difficult to rectify ; but if suffered to grow up with them, is one of the most incurable blemishes in reading. The truth is, the continuance of this tone depends much on the nature of the ear : if the pupil has a good ear, he will quickly catch it, and as quickly get rid of it : but if his ear is dull, and he imbibes this tone in his childhood, it generally lasts him his life : and the generality of ears being of the latter kind, this tone cannot be too carefully guarded against, in early youth.

One cause of this defect lies in the difficulty there is in assuming the words of another, and pronouncing them as if they were our own ; consequently, the more remote the language is from our own, the greater difficulty we shall find in reading it naturally : thus we find that children will soon read such phrases, as they use in their plays, without a tone, but the moment they are put into any other language, fall into their old tone again. There are grown persons, also, who will read a paragraph in a newspaper, nearly as they would speak it, but if desired to read a passage where the language is removed from that of common conversation, will immediately fall either into a monotone, or a ridiculous *pompousity*, which is as bad.

From these observations it should naturally follow, that the best method of curing this fault, is to con-
fine

fine the pupil to such composition as is perfectly easy and familiar. He should be made clearly to comprehend the meaning of what he reads, and the words of his lesson should rather be talked over to him than read. For children—the little books of their own sports, which are generally put into their hands, are happily calculated : and for those who are advanced—dialogue should be preferred to every other kind of composition. For this reason a grammar in dialogue seems to be the most eligible, particularly in the earlier stages of teaching : and all dialogue, or a narrative of conversation, such as *Harris's Three Treatises*, will be found highly useful to form a just and natural manner of reading.

If only a single pupil is to be taught, and dialogue is to be read, it will be proper for the teacher and pupil to take each part alternately : if a class are to read, each pupil may read his part in his turn as in other composition : but if it be question and answer, and the class consist of an equal number, it may not be useless to observe, that the teacher must read in his turn as a pupil, that all the questions may not fall to one half of the class and all the answers to the other. To what has been said it scarcely needs to be added, that grand description in prose or verse, should either be entirely kept from pupils of this sort, or read to them in such a manner, as to appear like familiar conversation.

Having thus given a few hints addressed to teachers for correcting the pronunciation of pupils of the lower class, I shall proceed to some observations on certain inaccuracies of pronunciation, which are frequently found among those of a maturer age ; and with these I shall commence the course of lessons to be read and studied by the pupils.

PREPARATORY OBSERVATIONS ON THE PRONUNCIATION OF CERTAIN WORDS MOST FREQUENTLY MISTAKEN IN READING.

LESSON I.

The true Sound of the Auxiliary Verbs ; also when ed makes an additional Syllable, and when not.

THE auxiliary verbs *shall, would, could, should, are, and have*, should never be pronounced *sharwll, wold, cold, shold, air, and haive*, but *shal, wood, cood, shood, arr, and havv* *.

The participial termination *ed* must never be pronounced as a distinct syllable unless preceded by *d* or *t*, except in the language of Scripture. One distinction indeed seems to have obtained between some adjectives and participles, which is, pronouncing the *ed* in an additional syllable in the former, and of sinking it in the latter. Thus when *learned, cursed, and blessed*, are adjectives, they are invariably pronounced in two syllables, but when participles in one ; as *learn'd, curs'd, bless'd*. Poetry, however, assumes the privilege of using these adjectives either way, but correct prose rigidly exacts the pronunciation of *ed* in these words when adjectives, as a distinct syllable. The *ed* in *aged* always makes a distinct syllable, as *an aged man* ; but when this word is compounded with another the *ed* does not form a syllable,

* The auxiliary verbs are as irregular in their pronunciation as in their form ; and recur so often in forming the moods and tenses of other verbs, that too great care cannot be taken to pronounce them exactly right. For this purpose it would be a useful exercise to make the pupil frequently conjugate the two auxiliary verbs *are* and *have* through all their moods and tenses ; taking particular care that, *are* is pronounced like the first syllable of *ar-dent* ; *have* with the short as in the first syllable of *hav-ern*, and *shall*, exactly as the first syllable of *shal-ter*.

as a *full-aged horse*. It is perhaps worthy notice, that when adjectives are changed into adverbs, by the addition of the termination *ly*, we often find the participial *ed* preserved long and distinct; even in those very words where it was contracted when used adjectively. Thus, though we always hear *confess'd*, *profess'd*, *design'd*, &c. we as constantly hear *confess-ed-ly*, *pro-fess-ed-ly*, *de-sign-ed-ly*, &c. The same may be observed of the following list of words, which by the assistance of the Rhyming Dictionary, I am enabled to give, as the only words in the language, in which the *ed* is pronounced as a distinct syllable in the adverb, where it contracted in the participial adjective. *Forcedly*, *enforcedly*, *unveiledly*, *deformedly*, *feignedly*, *unfeignedly*, *designedly*, *resignedly*, *restrainedly*, *refinedly*, *unconcernedly*, *undiscernedly*, *preparedly*, *assuredly*, *advisedly*, *composedly*, *dispersedly*, *diffusedly*, *confusedly*, *unperceivedly*, *resolvedly*, *deservedly*, *undeservedly*, *reservedly*, *unreservedly*, *avowedly*, *perplexedly*, *fixedly*, *amazedly*, *forkedly*.

L E S S O N II.

When you is to be pronounced like ye; and my like me, &c.

ANOTHER very common error in reading, arises from pronouncing the personal pronoun *you* in the same manner, whether it is in the nominative or the oblique case; or in other words, whether it is the principal or the subordinate word in a sentence. It is certain, that the pronouns *you* and *my*, when they are contradistinguished from other pronouns, and consequently emphatical, are always pronounced with their full open sound, *you*, *my*. But it is as certain, if we observe the pronounciation of correct conversation, that we shall find them sounded *ye* and

me

me, when they are subordinate words in a sentence, and have no emphasis on them. For example; You told him all the truth. Here the word *you* is a nominative case, that is, it goes before the word denoting action, and must therefore be pronounced full and open, so as to rhyme with *new*. In this sentence also, He told You before he told any body else; the word *you* is in the oblique case, or comes after the word denoting action, but as it is emphatical by being contradistinguished from *any body else*, it preserves its full, open sound as before. But in the sentence, Though he told you, he had no right to tell you; here the pronoun *you* is in the oblique case, or follows the word denoting action, and having no distinctive emphasis, invariably falls into the sound of the antiquated form of this pronoun *ye*; and as if written, Though he told ye, he had no right to tell ye*.

The same observations hold good with respect to the pronoun *my*. If we were to say, My pen is as bad as my paper, we should necessarily pronounce *my* like *me*, as, in this sentence, *pen* and *paper* are the emphatical words; but if I were to say, My pen is worse than your's, here *my* is in antithesis with *your's*, and consequently pronounced long and full so as to rhyme with *high*, *nigh*, &c.

The word *your* is exactly under the same predicament. When the emphasis is upon this word, it is always pronounced full and open, exactly like the substantive *ever*; as, The moment I had read Your

* Perhaps it was this pronunciation of the pronoun *you* when in the oblique case which induced Shakspeare and Milton sometimes to write it *ye*: though, as Dr. Louth observes, very ungrammatically.

The more shame for ye holy men I thought ye.

Henry VIII.

His wrath which one day will destroy ye both.

Milton, Par. Lost. b. ii. l. 734.

letter

letter I sat down to write *Mine* : but, when it is not emphatical, it sinks naturally into *your* ; exactly like the last syllable of *Law-ger*, as I had just answered *your first letter as your last arrived*. On the contrary, if it were to be said, *I had just answered Your first letter as Your last arrived*, with *your* sounded like *ever*, as in the former sentence, every delicate ear would be offended. The obscure sound of the possessive pronoun *your* always takes place where it is used to signify any particular species of persons or things. Thus Addison, speaking of the metaphors which professional men most commonly fall into, says, "Your men of business usually have recourse to such instances as are too mean and familiar." Spect. N° 421. And Cleopatra, in the tragedy of *All for Love*, speaking of the Roman poets, says,

— — — — — Mere poetry — — — — —

Your Roman wits ; your Gallus and Tibullus,
Have taught ye this from Cytheris and Delia.

L E S S O N III.

*When of, for, from, and by, are to have a long, and
when a short sound.*

A DISTINCTION similar to those we have been observing seems to have taken place in the pronunciation of the preposition *of*. The consonant of this word is almost invariably pronounced like the consonant *v*, and when the word does not come before some of the pronouns at the end of a sentence, or member of a sentence, we sometimes suffer the vowel to slide into the sound of the vowel *u*, and the word may be said to rhyme with *love, dove, &c.* Thus, in the well-known couplet in the tragedy of the Fair Penitent,

C

Of

Of all the various wretches love has made,
How few we find by men of sense betray'd !

The two *ofs* in this couplet we find, may, without any very palpable departure from propriety, be pronounced as if written *uv* ; rhyming with *dove*, &c. but when the word *it*, *him*, *her*, *them*, or any other personal pronoun follows *of*, either in the middle or at the end of a sentence, the word *of* must then be pronounced as when heard singly, rhyming with the first syllable of *nov-el*, *hov-el*. Thus every ear will readily perceive the impropriety of reciting the following sentence in this manner, *We never know the true value uv time 'till we are deprived uv it* ; and the superior propriety as well as harmony of this manner, *We never know the true value uv time 'till we are deprived of it*.

The same observations hold good with respect to the words *from*, *by*, *for*, and every word that in certain positions may admit of a less distinct and emphatical sound : for we may allowably pronounce *from* as if written *frum* in the sentence, *I delivered him FROM the danger he was in* ; but we must always pronounce it nearly as if written *fraum* in such sentences as the following : *I came FROM him* ; *I delivered him FROM it*.

The word *by*, is liable also to a double sound in different situations ; that is, sometimes like the verb *be*, and sometimes like *buy*. Thus we may say either, *He died by (be) his own hands* : or, *He died by (buy) his own hands* : but we must necessarily pronounce it (*buy*) when it comes before the word *it*, *him*, or any similar word at the end of a sentence ; as *what-ever was the weapon, he died by (buy) it*.

In the same manner we may say, *I wrote to a friend for (fur) his advice* : but we must invariably say, *He would not give me his advice though I wrote for (faur) it*.

it. In these instances we plainly perceive that there is something left to taste, and something established by custom. But notwithstanding the little hold we have of these fleeting sounds that convey to us these less important parts of a sentence, we have still sufficient perception of them for establishing this general rule. When these sign of cases *of*, *from*, *by*, *for*, are in the middle of a sentence, they are sometimes liable to a double sound, but when at the end of a sentence, or member of a sentence, and succeeded by *it*, *him*, *her*, or *them*, are invariably pronounced as when heard singly *of*, *from*, *by*, *for*, &c.

To these observations it may be added, that *thy*, *thine*, and *mine* ought always to be pronounced so as to rhyme with *fly* and *dine*, and never like *the*, *thin*, and *min*, as generally heard on the stage. See Hints for Improvement in the Art of Reading, where this point is discussed.

LESSON IV.

How the Vowels e and o are to be pronounced, when apostrophised.

THE vowel *e*, which in poetry, is so often cut off by an apostrophe in the word *the*, and in unaccented syllables before *r*, as *dang'rous*, *gen'rous*, &c. ought always to be preserved in pronunciation, because the syllable it forms is so short as to admit of being sounded with the succeeding syllable, so as not to increase the number of syllables to the ear, or at all to hurt the harmony.

'Tis hard to say, if greater want of skill

Appear in writing, or in judging ill:

But of the two, less *dang'rous* is th' offence

To tire our patience, than mislead our sense. *Pope.*

— Him the Almighty Power
 Hurl'd headlong flaming from th' etherial sky,
 With hideous ruin and combustion down
 To bottomless perdition, there to dwell
 In adamant chains and penal fire,
 Who durst defy th' Omnipotent to arms. *Milton.*

In these examples we see the particle *the* may either form a distinct syllable or not. In the third line from Pope, the first *the* forms a distinct syllable, but the second is sunk into the succeeding noun. The same may be observed of this particle in the passages from Milton. The same observations, in every respect, hold good in the pronunciation of the preposition *to*, which ought always to be sounded long, like the adjective *two*, however it may be printed, whether as we see it in Pope's Essay on Man.

Say what the use were finer optics giv'n,
 T' inspect a mite, not comprehend the heav'n :

Or in Milton, either abbreviated as in

— durst oppose
 A third part of the Gods in synod met
 Their Deities t' assert : who while they feel
 Vigor divine within them can allow
 Omnipotence to none. Par. Lost. b. vi. v. 155.

Or at length, as in the following passage,

Yet still they knew, and ought to have still remember'd
 The high injunction not to taste that fruit
 Whoever tempted —

Having premised these observations on words, we shall next proceed to sentences ; as words arranged into sentences, may be properly called the subject matter of the Art of Reading.

LESSON V.

Reading defined. Its Relation to Speaking.

READING is not ill defined by a late writer on the subject where he calls it artificial speaking*. It is an imitative art which has eloquent speaking for its model, as eloquent speaking is an imitation of beautiful nature. Reading, therefore, is to speaking, what a copy is to an original picture: both of them have beautiful nature for their object; and as a taste for beautiful nature can scarcely be better acquired, than by a view of the most elegant copies of it, speaking, it is presumed, cannot be more successfully taught, than by referring us to such rules, as instruct us in the art of reading.

The art of reading is that system of rules which teaches us to pronounce written composition with justness, energy, variety, and ease. Agreeably to this definition, reading may be considered as that species of delivery, which not only expresses the sense of an author, so as barely to be understood, but which, at the same time, gives it all that force, beauty, and variety, of which it is susceptible: the first of these considerations belongs to grammar, and the last to rhetoric.

The sense of an author being the first object of reading, it will be necessary to enquire into those divisions and subdivisions of a sentence, which are employed to fix and ascertain its meaning: this leads us to a consideration of the doctrine of punctuation.

Punctuation may be considered in two different lights; first, as it clears and preserves the sense of a sentence, by combining those words together that

* Rice's Introduction to the Art of Reading.

are united in sense, and separating those which are distinct ; and secondly, as it directs to such pauses, elevations and depressions of the voice, as not only mark the sense of the sentence, but give it a variety and beauty which recommends it to the ear ; for in speaking, as in other arts, the useful and the agreeable are almost always found to coincide ; and every real embellishment promotes and perfects the principal design.

In order, therefore, to have as clear an idea of punctuation as possible, it will be necessary to consider it as related to grammar and rhetoric distinctly. A system of punctuation may be sufficient for the purposes of grammar, or, in other words, it may be sufficient to clear and preserve the sense of an author, and at the same time be but a very imperfect guide to the pronunciation of it. The art of speaking, though founded on grammar, has principles of its own : principles that arise from the nature of the living voice, from the perception of harmony in the ear, and from a certain superaddition to the sense of language, of which grammar takes no account. These principles necessarily influence our pronunciation, and direct us to pauses, which are entirely unknown to every system of punctuation in use.

But, though the punctuation in use does not answer all the purposes of reading and speaking, it must, nevertheless, be allowed to be of considerable advantage. It does not indeed give us half the pauses which a just pronunciation seems to require, and those pauses it does give, are seldom such as precisely mark the sense of a sentence ; but still it directs the eye to intervals proper for some pauses ; and serves to keep members from running into each other,

other, and confounding the sense of the sentence ; and if a few simple rules *, founded on the nature of a sentence, were adopted by writers and printers, there is not the least doubt but the art of reading might be greatly facilitated and improved.

But the business of this essay is not so much to construct a new system of punctuation, as to endeavour to make the best use of that which is already established ; an attempt to reduce the whole doctrine of rhetorical punctuation to a few plain simple principles, which may enable the reader, in some measure, to point for himself : for this purpose, it will, in the first place, be necessary to exhibit a general idea of the punctuation in use, that we may be better enabled to see how far it will assist us in the practice of pronunciation, and where we must have recourse to principles more permanent and systematical.

LESSON VI.

General Idea of the common Doctrine of Punctuation.

Dr. LOWTH defines punctuation to be, “ the art of marking in writing the several pauses, or rests, between sentences, and the parts of the sentences, according to their proper quantity or proportion, as they are expressed in a just and accurate pronunciation.” Others, as Sir James Burrow and Dr. Bowles, besides considering the points as marks of rest and pauses, suppose them to be hints for a different modulation of voice, or rules for regulating the accent of the voice, in reading ; but whether this modulation of the voice relates to all the points, or to the interrogation, exclamation,

* For these rules, see Elements of Elocution, vol. i. p. 184.

and parenthesis only, we are not informed. Grammarians are pretty generally agreed in distinguishing the pauses into

The period	} marked thus	{ :
The colon		
The semicolon		
The comma		

and those pauses which are accompanied with an alteration in the tone of voice, into

The interrogation	} marked thus	{ ?
The exclamation		
The parenthesis		

The period is supposed to be a pause double the time of the colon ; the colon, double the semicolon ; and the semicolon, double that of the comma, or smallest pause ; the interrogation and exclamation points are said to be indefinite as to their quantity of time, and to mark an elevation of voice ; and the parenthesis, to mark a moderate depression of the voice, with a pause greater than the comma.

The Use of the Comma.

A simple sentence, that is, a sentence having but one subject, or nominative, and one finite verb, admits of no pause. Thus in the following sentence : *The passion for praise produces excellent effects in women of sense. The passion for praise is the subject, or nominative case, to the verb produces, and excellent effects in women of sense, is the object or accusative case, with its concomitant circumstances or adjuncts of specification, as Dr. Lowth very properly terms them ; and this sentence, says the learned bishop, admits of no pause between any of its parts ; but when a new verb is added to the sentence, as in the following : The passion for praise, which is so very vehement in the fair sex, produces excellent effects in women*

union of sense. Here a new verb is introduced, accompanied with adjuncts of its own, and the subject is repeated by the relative pronoun *which* : it now becomes a compounded sentence, made up of two simple sentences, one of which is inserted in the middle of the other ; it must, therefore be distinguished into its component parts by a point, placed on each side of the additional sentence.

In every sentence, therefore, as many subjects, or as many finite verbs, as there are, either expressed or implied, so many distinctions there may be : as, *My hopes, fears, joys, pains, all center in you.* The case is the same, when several adjuncts affect the subject of the verb : as, *A good, wise, learned man is an ornament to the commonwealth ;* or, when several adverbs, or adverbial circumstances, affect the verb : as, *He behaved himself modestly, prudently, virtuously.* For as many such adjuncts as there are, so many several members does the sentence contain ; and these are to be distinguished from each other, as much as several subjects or finite verbs. The reason of this is, that as many subjects, finite verbs, or adjuncts, as there are in a sentence, so many distinct sentences are actually implied ; as the first example is equivalent to—*My hopes all center in you, my fears all center in you, &c.* The second example is equivalent to—*A good man is an ornament to the commonwealth, a wise man is an ornament to the commonwealth, &c.* The third example is equivalent to, *He behaved himself modestly, he behaved himself prudently, &c.* and these implied sentences are all to be distinguished by a comma.

The exception to this rule is, where these subjects or adjuncts are united by a conjunction : as, *The imagination and the judgement do not always agree ;* and, *A man never becomes learned without studying constantly*

plainly and methodically. In these cases the comma between the subjects and adjuncts is omitted.

There are some other kinds of sentences, which, though seemingly simple, are nevertheless of the compound kind, and really contain several subjects, verbs, or adjuncts. Thus in the sentences containing what is called the ablative absolute: as *Physicians, the disease once discovered, think the cure half wrought*; where the words, *the disease once discovered*, are equivalent to, *when the cause of the disease is discovered*. So in those sentences, where nouns are added by apposition: as, *The Scots, a hardy people, endured it all*. So also in those, where vocative cases occur: as, *This, my friend, you must allow me*. The first of these examples is equivalent to, *The Scots endured it all*, and *The Scots, who are a hardy people, endured it all*; and the last to: *This you must allow me*, and *this, my friend, must allow me*.

LESSON VII.

The Use of the Semicolon, Colon, and Period.

WHEN a sentence can be divided into two or more members, which members are again divisible into members more simple, the former are to be separated by a semicolon.

EXAMPLE.

But as this passion for admiration, when it works according to reason, improves the beautiful part of our species in every thing that is laudable; so nothing is more destructive to them, when it is governed by vanity and folly.

When a sentence can be divided into two parts, each of which parts are again divisible by semicolons, the former are to be separated by a colon.

EXAMPLES.

EXAMPLES.

As we cannot discern the shadow moving along the dial-plate, so the advances we make in knowledge are only perceived by the distance gone over.

Here the two members, being both simple, are only separated by a comma.

As we perceive the shadow to have moved, but did not perceive it moving : so our advances in learning, as they consist of such minute steps, are only perceivable by the distance.

Here the sentence being divided into two equal parts, and those compounded, since they include others, we separate the former by a semicolon, and the latter by commas.

As we perceive the shadow to have moved along the dial, but did not perceive it moving ; and it appears that the grass has grown, though nobody ever saw it grow : so the advances we make in knowledge, as they consist of such minute steps, are only perceivable by the distance.

Here the advancement in knowledge is compared to the motion of a shadow, and the growth of grass ; which comparison divides the sentence into two principal parts ; but since what is said of the movement of the shadow, and of the growth of grass, likewise contains two simple members, they are to be separated by a semicolon ; consequently, a higher pointing is required, to separate them from the other part of the sentence, which they are opposed to : and this is a colon.

When a member of a sentence forms complete sense, and does not excite expectation of what follows ; though it consist but of a simple member, it may be marked with a colon.

E X A M P L E S.

The discourse consisted of two parts: in the first was shown the necessity of fighting; in the second, the advantages that would arise from it.

The Augustan age was so eminent for good poets, that they have served as models to all others: yet it did not produce any good tragic poets.

When a sentence is so far perfectly finished, as not to be connected in construction with the following sentence, it is marked with a period.

L E S S O N V I I I.

The Interrogation, Exclamation, and Parenthesis.

THE note of interrogation is used to show that a question is asked: as, *What day of the month is this?* It likewise distinguishes a question from a sentence in the imperative mood: as, *Do you return?** Interrogative sentences require an elevation of the voice, except the question be asked by the pronouns, *who, which, what*; or the adverbs, *how, where, when, &c.*; for in these cases you must give a moderate cadence to your voice, and let the pause be governed by the sense of the subject.

A parenthesis is a sentence inserted into the body of another sentence, to illustrate its meaning, but is neither necessary to the sense, nor at all affects the construction. It marks a moderate depression of the voice, with a pause greater than a comma.

* This distinction of the voice, applied to a distinction of interrogative sentences, into those that begin with and without the interrogative words, is extracted from a spelling-book, written by Mr. Perry, a very industrious, accurate, and ingenious writer on English pronunciation, at Edinburgh. This author, and one Charles Butler, of Magdalen College, Oxford, in his *English Grammar*, 1633, are the only writers in whom I ever met with the least hint of this very important distinction.

E X A M P L E.

EXAMPLE.

When they were both turned of forty (an age in which, according to Mr. Cowley, there is no dallying with life) they determined to retire, and pass the remainder of their days in the country. *Spect. No. 123.*

An exclamation, denotes an emotion of mind, and requires an elevation of voice, with a pause equivalent either to a comma, colon, semicolon, or period, as the sense demands.

EXAMPLE.

These are thy glorious works, parent of good !
Almighty ! Thine this universal frame,
Thus wond'rous fair ! Thyself how wond'rous then !

This is the most concise and comprehensive scheme of punctuation I could possibly collect from the several authors, who have written on this subject ; and if the reader would wish to see some very solid, useful, and ingenious thoughts on it, he may find them at the end of Dr. Lowth's English Grammar. In the mean time it may be observed, that these rules, though sufficient to prevent confusion in writing, are very inadequate to the purposes of a just and accurate pronunciation, as it is certain that a just, a forcible, and easy pronunciation, will oblige a judicious reader to pause much more frequently, than the most correct and accurate writers or printers give him leave. But I must again observe, that when I contend for the propriety, and even necessity, of pausing, where we find no points in writing or printing, I do not mean to disturb the present practice of punctuation : I wish only to afford such aids to pronunciation as are actually made use of by the best readers and speakers, and such as we must use in reading and speaking in public, if we would

would wish to pronounce with justness, energy, and ease.

LESSON IX.

Of Rhetorical Punctuation.

Dr. LOWTH has, with great plainness and precision, drawn the line which bounds the use of the comma upon paper, by telling us, that every simple sentence, or that sentence which has but one subject and one finite verb, cannot have any of its adjuncts, or imperfect phrases, separated by a point. This he illustrates by a sentence, where the subject and the verb are accompanied by as many adjuncts as they commonly are; but no provision is made for such phrases as extend to twice the length, and yet continue perfectly simple.—*The passion for praise produces excellent effects in women of sense,*—is a sentence of so moderate a size, as may be pronounced even with solemnity and energy, by most people, without once taking breath; but if we amplify these adjuncts that accompany the nominative case and the verb in such a manner as is frequently to be met with, at least in incorrect composition, we shall find it impossible to pronounce the sentence with force and ease, without some interval for respiration; for instance, if instead of reading, *The passion for praise produces excellent effects in women of sense,*—we had the following sentence to read—*A violent passion for universal admiration produces the most ridiculous circumstances in the general behaviour of women of the most excellent understandings.* If, I say, we had this sentence to read, how could we possibly pronounce it with force and ease, without once fetching breath? And yet, according to the general laws of grammar, no pause is to be admitted; for this latter sentence, though almost

almost three times as long, having but one subject and one finite verb, is as perfectly simple as the former.

But, if we consult the ear, we shall find, that, provided we preserve the voice in its proper key, we may pause, at least, three times in this sentence, with the utmost security; that is, at *admiration*, *circumstance*, and *behaviour*. Nay, it may be observed, that an emphatical pronunciation of this sentence, would admit of three more subordinate pauses without the least injury to the sense; namely, at *passion*, *produces*, and *women*.

Numerous however as the pauses may occasionally be, it is not a matter of indifference where we place them: as a proof of this, we need only read a sentence with the pauses properly and improperly placed, to see how much the pronunciation is affected by the same number of pauses in a different position.

Thus if we say—*The passion for praise, produces excellent effects, in women of sense.* Here, I say, if we make a short pause at *praise*, and *effects*, we do not perceive the least impropriety; but if we repeat the same sentence, and make the same pauses at *produces* and *in*, we shall soon discover an essential difference. For example: *The passion for praise produces, excellent effects in, women of sense.* Here, by using the same pause between different words, the pronunciation is materially affected; which evidently shews how necessary it is to good reading and speaking, to pause only between such words as admit of being separated.

And here a question naturally arises, since it is of so much consequence to the sense of a sentence where we admit a pause, what are the parts of speech which allow a pause between them, and what are those

those which do not? To which it may be answered, that a comma, or, what is equivalent to it in reading, a short pause, may be so frequently admitted between words in a grammatical connexion, that it will be much easier to say where it cannot intervene, than where it can. The only words which seem too intimately connected to admit of a pause, are, the *article* and the *substantive*; the *substantive* and the *adjective**; and the *preposition* and the *noun* it governs: every other combination of words, when forming simple sentences of considerable length, seem divisible, if occasion require. That a substantive in the nominative case may be separated from the verb it governs, will be readily admitted, if we consider with how many adjuncts, or modifying words, it may be connected; and, consequently, how difficult it will be to carry the voice on to the verb with force, and to continue this force till the objective case with all its adjuncts and concomitants are pronounced: this will appear evidently from the amplified sentence already produced; which, though not a very common, is a very possible example; and rules founded on the reason of the thing, must either suit all cases or none.

The best method, therefore, of acquiring a knowledge of such rests and pauses, as are necessary to clean and enforce the sense, will be, to produce sentences, in every variety of structure, and to point out those parts, where pauses best answer these valuable purposes.

* This is liable but to one exception, which is, when the adjective comes after the substantive, and is followed either by another adjective, or, what is equivalent to it, a descriptive phrase. See Lesson XXVII.

LESSON X.

A Practical System of Rhetorical Punctuation.

BEFORE we give such directions for pausing, or dividing a sentence, as will, in some measure enable us to avoid the errors of common punctuation, it will be necessary to enquire into the nature of a sentence, and to distinguish it into its different kinds. Sentences are of two kinds: a period, or compact sentence, and a loose sentence. A period, or compact sentence, is an assemblage of such words, or members, as do not form sense independent of each other; or if they do, the former modify the latter, or inversely. A loose sentence is an assemblage of such words, or members, as *do* form sense, independent of those that follow, and at the same time are not modified by them: a period, or compact sentence, therefore, is divisible into two kinds; the first, where the former words and members depend for sense on the latter, as in the following sentence: *As we cannot discern the shadow moving along the dial-plate, so the advances we make in learning are only perceived by the distance gone over.* Here we find no sense formed till the last word is pronounced; and this sentence, for distinction's sake, we may call a direct period: the second kind of period, or compact sentence, is that, where, though the first part forms sense without the latter, it is nevertheless modified by it; as in the following sentence: *There are several arts which all men are in some measure masters of, without being at the pains of learning them.* Here, if we stop at *masters of*, we find complete sense formed, but not the whole sense; because what follows modifies or alters the meaning of

of it : for it is not said simply, that *there are several arts, which all men are in some measure masters of*, but with this qualification or change in the sense, *without being at the pains of learning them*, which reduces the general to a particular meaning : and this sentence we may call an inverted period. The loose sentence has its first members forming sense, without being modified by the latter ; as in the following sentence, *Persons of good taste expect to be pleased at the same time they are informed ; and think that the best sense always deserves the best language.* In which example we find the latter member adding something to the former, but not modifying or altering it.

This difference of connexion between the members of sentences, and consequently the different pauses to be annexed to them, will be better understood by attending to the different influence of the relatives *that* and *which* in the following passage :

A man should endeavour to make the sphere of his innocent pleasures as wide as possible, *that* he may retire into them with safety, and find in them such a satisfaction as a wise man would not blush to take. Of this nature are those of the imagination, *which* do not require such a bent of thought as is necessary to our most serious employments, nor at the same time suffer the mind to sink into that negligence and remissness, *which* are apt to accompany our more sensual delights.

Spectator, No. 411.

In the first of these sentences we find the conjunction *that* modifies or restrains the meaning of the preceding member ; for it is not asserted in general, and without limitation that a man should make the sphere of his innocent pleasures as wide as possible, but that he should do so for the purpose of retiring into himself : these two members, therefore, are necessarily connected, and might have
formed

formed a period, or compact sentence, had they not been followed by the last member ; but as that only adds to the sense of the preceding members, and does not qualify them, the whole assemblage of members, taken together, form but one loose sentence.

The last member of the last sentence is necessarily connected with what precedes, because it modifies or restrains the meaning of it ; for it is not meant, that the pleasures of the imagination do not suffer the mind to sink into negligence and remissness in general, but into that particular negligence and remissness which is apt to accompany our more sensual delights. The first member of this sentence affords an opportunity of explaining this by its opposite : for here it is not meant, that those pleasures of the imagination only are of this innocent nature which do not require such a bent of thought as is necessary to our more serious employments ; but that, of this nature are the pleasures of the imagination in general ; and it is by asking the question whether a preceding member affirms any thing in general, or only affirms something as limited or qualified by what follows, that we shall discover whether these members are either immediately or remotely connected ; and, consequently, whether they form a loose or a compact sentence : as the former member, therefore, of the last sentence is not necessarily connected with those that succeed, the sentence may be pronounced to be a loose sentence.

Sentences thus defined and distinguished into their several kinds, we shall be better enabled to give such rules for dividing them by pauses, as will reduce punctuation to some rational and steady principles,

ciples. Previous, however, to these rules it will be necessary to observe, that as the times of the pauses are exceedingly indefinite, the fewer distinctions we make between them, the less we shall embarrass the reader ; I shall beg leave, therefore, to reduce the number of pauses to three, namely, the smaller pause, answering to the comma ; the greater pause, answering to the semicolon, and colon ; and the greatest pause, answering to the period. The ancients knew nothing of the semicolon ; and, if we consider practice, and real utility, I believe it will be found, that the three distinctions of the ancients answer every useful purpose in writing and reading.

LESSON XI.

Rules for pausing.

The principal Pause in the compact Sentence.

RULE I. Every direct period consists of two principal constructive parts, between which parts the greater pause must be inserted : when these parts commence with conjunctions that correspond with each other, they are sufficiently distinguishable ; as in the following sentence :

As no faculty of the mind is capable of more improvement than the memory, so none is in more danger of decay by disuse.

Here we may observe, that the first constructive part begins with *as*, and the second with *so* ; the expectation is excited by the first, and answered by the latter : at that point, therefore, where the expectation begins to be answered, and the sense begins to form, the principal pause is to be used ;
and

and, by these means, the two contrasted and correspondent parts are distinctly viewed by the mind.

A period may be direct, and may be properly called a compact sentence, where only the first conjunction is expressed.

E X A M P L E.

As in my speculations I have endeavoured to extinguish passion and prejudice, I am still desirous of doing some good in this particular.

Spectator.

Here the word *so* is understood before *I am*, and the long pause as much required, as if *so* had been expressed; since it is here the sentence naturally divides into two correspondent, and dependent parts.

That point, therefore, where the sense begins to form, or where the expectation begins to be answered, is the point we must be the most careful to mark; as it is here the sentence naturally divides into its principal constructive parts.

RULE II. Every inverted period consists of two principal constructive parts, between which parts the greater pause must be inserted; these parts divide at that point, where the latter part of the sentence begins to modify the former: in periods of this kind, the latter conjunction only is expressed, as in the example: *Every one that speaks and reasons is a grammarian, and a logician, though he may be utterly unacquainted with the rules of grammar, or logic, as they are delivered in books and systems.* If we invert this period, we shall find it susceptible of the two correspondent conjunctions *though* and *yet*: as, *Though utterly unacquainted with the rules of grammar and logic, as delivered in books and systems, yet every man who speaks and reasons is a grammarian and a logician.* This inversion

version of the order of a sentence, is, perhaps, the best criterion of the connexion of its parts; and proves that the former, though forming complete sense of itself, is modified by the latter. Thus in the phrases, *Christ died for him, because he died for all.*—*Many things are believed, though they exceed the capacity of our wits.* Hooker.

In these phrases, if we do but transpose the noun and pronoun, and invert the order, the sentences will be perfectly the same in sense, and the connexion will be more apparent; as *Because Christ died for all, he died for him. Though many things exceed the capacity of our wits, they are believed.*

LESSON XII.

The principal Pause in the loose Sentence.

RULE III. Every loose sentence must consist of a period, either direct or inverted, and an additional member which does not modify it; and, consequently, this species of sentence requires a pause between the principal constructive parts of the period, and between the period, and the additional member.

EXAMPLE.

Persons of good taste expect to be pleased; at the same time they are informed; and think that the best sense always deserves the best language.

In this sentence an inverted period is constructed at the word *informed*; which requires a pause at *pleased*, because here the former part of the sentence is modified by the latter; and a pause is required at *informed*, because here another member commences. Let us take another example.

The soul, considered abstractedly from its passions, is of a remiss and sedentary nature ; slow in its resolves, and languishing in its executions. *Spectator*, No. 255.

Here a direct period is formed at *nature*, the principal constructive parts of this period separate at *passions* ; and here must be the larger pause : the succeeding members are only additional, and require a larger pause between them and the period they belong to, and a smaller pause between each other at *resolves*.

LESSON XIII.

The subordinate Pause in the compact Sentence.

HAVING given an idea of the principal pause in a sentence, it will be necessary to say something of the subordinate pauses, which may all be comprehended under what is called the short pause.

And first it may be observed, that by the long pause, is not meant a pause of any determinate length, but the longest pause in the sentence. Thus the pause between the nominative and the verb in the following sentence :

The great and invincible Alexander wept for the fate of Darius.

The pause here, I say, may be called the long pause, though not half so long as the pause between the two principal constructive parts in the following sentence :

If impudence prevailed as much in the forum and courts of justice, as insolence does in the country and places of less resort ; Aulus Cæcina would submit as much to the impudence of Sextus Æbutius in this cause, as he did before to his insolence when assaulted by him.

Here the pause between the words *resort*, and *Aulus Cæcina*, may be called the long pause, not so much from

from its duration, as from its being the principal pause in the sentence: the long pause, therefore, must always be understood relatively to the smaller pauses: and it may pass for a good general rule, that the principal pause is longer, or shorter, according to the simplicity or complexity of the sentence *.

RULE IV. The subordinate pauses are easily distinguished in such sentences as consist of parts corresponding to parts, as in the last example; where we may observe, that the whole sentence readily divides itself into two principal constructive parts at *resort*: the first part as readily divides into two subordinate parts at *justice*; and the last, into two other subordinate parts at *cause*; and these are all the pauses necessary; but if, either from the necessity of drawing breath, or of more strongly enforcing every part of this sentence, we were to admit of more pauses than these, it cannot be denied, that for this purpose, some places more readily admit of a pause than others: if, for instance, the first subordinate part were to admit of two pauses, they could no where be so suitably placed as at *impudence* and *forum*; if the next might be over-pointed in the same manner, the points would be less unsuitable at *does* and *country* than at any other words; in the same manner, a pause might be more tolerable at *Cacina* and *Æbutius*, and at *before* and *insolence*, than in any other of the subordinate parts of the latter division of this sentence.

The parts of loose sentences which admit of the short pause, must be determined by the same principles. If this sentence has been properly defined, it is a sentence consisting of a clause containing per-

* See this illustrated, Lesson VII.

fect sense, followed by an additional clause which does not modify it. Thus in the following example :

Foolish men are more apt to consider what they have lost, than what they possess ; and to turn their eyes on those who are richer than themselves, rather than on those who are under greater difficulties.

Here a perfect sentence is formed at *possess*, and here must be the longest pause, as it intervenes between two parts nearly independent ; the principal pause in the first member of this sentence, which, respecting the whole sentence, may be called a subordinate pause, is at *lost*, and that of the last member at *themselves* ; if, for the sake of precision, other and shorter pauses were admitted, it should seem most suitable to admit them at *men* and *consider* in the first member, at *eyes* and *those* in the first part of the second member, and at *those* in the last. In these observations, however, it must be carefully understood, that this multiplicity of shorter pauses are not recommended as necessary or proper, but only as possible, and to be admitted occasionally : and to draw the line as much as possible between what is necessary, and unnecessary, we shall endeavour to bring together such particular cases as demand the short pause, and those where it cannot be omitted without hurting either the sense or the delivery.

LESSON IV.

RULE V. When a nominative consists of more than one word, it is necessary to pause after it.

When a nominative and a verb come in a sentence unattended by adjuncts, no pause is necessary, either for the ear or understanding ; thus in the following sentence : *Alexander wept* : no pause intervenes between these words, because they convey only two ideas,

D



ideas, which are apprehended the moment they are pronounced; but if these words are amplified by adjuncts of specification, as in the following sentence:—*The great and invincible Alexander, wept for the fate of Darius.* Here a pause is necessary between these words, not only that the organs may pronounce the whole with more ease, but that the complex nominative and verb may, by being separately and distinctly exhibited, be more readily and distinctly conceived.*

This rule is so far from being unnecessary when we are obliged to pause after the verb, that it then becomes more essential.

E X A M P L E.

This account of party patches will, I am afraid, appear improbable to those who live at a distance from the fashionable world.

Addison's Spect. No. 81.

* It is not a little astonishing that so acute a grammarian as Beauzée should make the propriety of a pause in this case depend, not on the necessity of distinguishing parts more or less connected, but on the necessity of breathing. If the sense is impaired by a pause, a pause is absolutely inadmissible in the longest as well as the shortest sentence; but if a pause between the nominative and verb, where the nominative consists of many words, does not injure the sense, but rather clears and strengthens it, we may safely pronounce that a pause between every complex nominative and verb is not only admissible but necessary.

His examples of sentences where we may pause and where we may not, are the following:

L'homme injuste ne voit la mort que comme un fantôme affreux. Theor. des Sent. ch. 14.

La venue de faux Christs, & des faux prophètes, sembloit être un plus prochain achèvement à la dernière ruine. Bossuet Disc. sur l'Hist. Univ. P. II.

But if the forgoing observations are just, a pause in speaking is quite as admissible at *injuste* as at *prophètes*: for to use his own words—*C'est une erreur sensible, de faire dépendre le degré d'affinité de phrases de leur plus ou moins d'étendue; un atôme tient aussi peu à un autre atôme qu'une montagne à une montagne.* Gram. Generale, vol. ii. p. 592.

If

If in this sentence we only pause at *will*, as marked by the printer, we shall find the verb swallowe d up as it were by the nominative case, and confounded with it; but if we make a short pause, both before and after it, we shall find every part of the sentence obvious and distinct.

That the nominative is more separable from the verb than the verb from the objective case, is plain from the propriety of pausing at *self-love*, and not at *forsook*, in the following example :

Self-love forsook the path it first pursu'd,
And found the private in the public good.

Pope's Essay on Man.

The same may be observed of the last line of the following couplet :

Earth smiles around with boundless bounty blest,
And heaven beholds its image on his breast.

Ibid.

Here, though the melody invites to a pause at *beholds*, propriety requires it at *heaven*.

LESSON XV.

RULE VI. Whatever member intervenes between the nominative case and the verb, is of the nature of a parenthesis, and must be separated from both of them by a short pause.

EXAMPLES.

I am told that many virtuous matrons, who formerly have been taught to believe that this artificial spotting of a face was unlawful, are now reconciled, by a zeal for their cause, to what they could not be prompted by a concern for their beauty.

Addison's Spect. No. 81.

The member intervening between the nominative *matrons*, and the verb *are*, may be considered as incidental, and must therefore be separated from both.

When the Romans and Sabines were at war, and just upon the point of giving battle, the women, who were allied to both of them, interposed with so many tears and intreaties, that they prevented the mutual slaughter which threatened both parties, and united them together in a firm and lasting peace. *Addison, ibid.*

Here the member intervening between the nominative case *women*, and the verb *interposed*, must be separated from both by a short pause.

RULE VII. Whatever member intorvenes between the verb and the accusative case, is of the nature of a parenthesis, and must be separated from both by a short pause.

E X A M P L E S.

I knew a person who possessed the faculty of distinguishing flavors in so great a perfection, that, after having tasted ten different kinds of tea, he would distinguish, without seeing the colour of it, the particular sort which was offered him. *Addison's Spect. No. 409.*

The member intervening between the verb *distinguish* and the accusative *the particular sort*, must be separated from them by a short pause.

A man of a fine taste in writing, will discern, after the same manner, not only the general beauties and imperfections of an author, but discover the several ways of thinking and expressing himself, which diversify him from all other authors. *Addison, ibid.*

The member intervening between the verb *discern*, and the accusative *not only the general beauties*, must be separated from both by a short pause.

RULE VIII. Whatever words are put into the case absolute, must be separated from the rest by a pause.

E X A M P L E.

E X A M P L E.

If a man borrow ought of his neighbour, and it be hurt or die, the owner thereof not being with it, he shall surely make it good.

Here *the owner thereof not being with it*, is the phrase called the ablative absolute, and this, like a parenthesis, must be separated from the rest of the sentence by a short pause on each side.

God, from the mount of Sinai, whose grey top
Shall tremble, he descending, will himself
In thunder, lightning, and loud trumpets' sound,
Ordain them laws. *Milton.*

Here, *he descending*, neither governs, nor is governed by any other part of the sentence, and is said to be in the ablative absolute; and this independence must be marked by a short pause before and after the phrase.

RULE IX. If an adverb is placed after the verb, and consists but of one word, it must be separated from what follows by a pause.

E X A M P L E.

He did not act *prudently*, in one of the most important affairs of his life, and therefore could not expect to be happy.

RULE X. If the adverb consists of more words than one, or forms what is called an adverbial phrase, it ought to be separated both from the verb and what follows, by a pause.

E X A M P L E.

Thus man is, by nature, directed to correct, *in some measure*, that distribution of things, which she herself would otherwise have made.

Smith's Theory of Moral Sentiments.

RULE XI. Words or phrases in apposition, or when the latter only explains the former, have a short pause between them.

E X A M P L E.

Goddeſs of the lyre,
Which rules the accents of the moving ſpheres,
Wilt thou, *eternal Harmony*, deſcend
And join this feſtive train?

RULE XII. When two ſubſtantives come together, and the latter, which is in the genitive caſe, conſiſts of ſeveral words cloſely united with each other, a pause is admiſſible between the two principal ſubſtantives.

E X A M P L E S.

We may obſerve, that any ſingle circumſtance, of what we have formerly ſeen often raiſes up a whole ſcene of imagery, and awaken numberleſs ideas that before ſlept in the imagination. *Spect. No. 417.*

I do not know whether I am ſingular in my opinion, but for my own part I would rather look upon a tree in all its luxuriancy and diffuſion of boughs and branches, than when it is cut and trimmed into a mathematical figure. *Ib. No. 415.*

Correct reading would admit of a pause in the firſt example at *circumſtance*, and in the laſt, rather at *diffuſion* than at *luxuriancy*.

L E S S O N X V I.

RULE XIII. *Who* and *which*, when relative pronouns, and *that*, when it ſtands for *who* and *which*, always admit of a pause before them.

E X A M P L E S.

A man can never be obliged to ſubmit to any power, unleſs he can be ſatisfied, who is the perſon, who has a right to exerciſe it. *Locke.*

To

To which, their want of judging abilities, and also their want of opportunity to apply such a serious consideration as may let them into the true goodness and evil of things, *which* are qualities, *which* seldom display themselves to the first view. *South.*

You'll rue the time,
That clogs me with this answer. *Shakspeare.*

Vanity is the foundation of the most ridiculous and contemptible vices, the vices of affectation and common lying; follies *which*, if experience did not teach us how common they are, one should imagine the least spark of common sense would save us from.

Smith's Theory of Moral Sentiments.

The word *which*, in the last example, that ought to have a pause before it, has one after it; this latter pause is certainly proper, as a member intervenes between *which* and the governing words, and printers never fail placing this last pause, but almost as uniformly neglect a pause *before* the relative in this situation, though the pause *before* will be acknowledged by every judicious ear to be as necessary in the one case as in the other. A pause *before* these relatives ought never to be omitted, as we are certain by this pause never to hurt the sense, and are sure to gain time, breath, and foresight to proceed. The uncertainty of printers in this essential pause, may be guessed at, from the punctuation of a passage which follows *that* which I have just quoted.

The foolish liar, who endeavours to excite the admiration of the company by the relation of adventures which never had any existence, the important coxcomb who gives himself airs of rank and distinction which he well knows he has no just pretensions to, are both of them no doubt pleased with the applause which they fancy they meet with.

Id. p. 192.

In this passage we only see a pause before the first relative ; but why that is distinguished it is not very easy to guess.

This rule is of greater extent than at first appears, for there are several words usually called adverbs, which include in them the power of the relative pronoun *, and will therefore admit of a pause before them : such as *when*, *why*, *wherefore*, *how*, *where*, *whither*, *whether*, *whence*, *while*, *till*, or *until* : for *when* is equivalent to *the time at which* ; *why* or *wherefore*, is equivalent to *the reason for which*, and so of the rest. It must, however, be noted, that when a preposition comes before one of these relatives, the pause is before the preposition ; and that if any of these words are the last word of the sentence, or clause of a sentence, that no pause is admitted before them ; as, *I have read the book, of which I have heard so much commendation, but I know not the reason why. I have heard one of the books much commended, but I cannot tell which, &c.*

It must likewise be observed, that if the substantive which governs the relative, and makes it assume the genitive case, comes before it, no pause is to be placed either before *which*, or the preposition that governs it.

EXAMPLE.

The passage of the Jordan is a figure of baptism, by the grace *of which*, the new-born Christian passes from the slavery of sin into a state of freedom peculiar to the chosen sons of God.

Abridgement of the Bible.

LESSON XVII.

RULE XIV. When *that* is used as a causal conjunction, it ought always to be preceded by a short pause.

* See Ward's English Grammar, 4to.

The custom and familiarity of these tongues do sometimes so far influence the expressions in these epistles, *that* one may observe the force of the Hebrew conjugations.

Locke.

There is the greater necessity for attending to this rule, as we so frequently find it neglected in printing. For fear of crowding the line with points, and appearing to clog the sense to the eye, the ear is often defrauded of her unquestionable rights. I shall give two instances among a thousand that might be brought to shew where this is the case.

I must therefore desire the reader to remember *that*, by the pleasures of the imagination, I mean only such pleasures as arise originally from sight. *Spect. No. 411.*

It is true, the higher nature still advances, and by that means, preserves his distance and superiority in the scale of being; but he knows *that*, how high soever the station is of which he stands possessed at present, the inferior nature will at length mount up to it, and shine forth in the same degree of glory. *Spect. No. 111.*

In these examples, we find the incidental member succeeding the conjunction *that* is separated from it by a pause; but the pause which ought to precede this conjunction is omitted: this punctuation runs through our whole orthography, and is the more culpable, as the insertion of the pause after *that*, where it is less wanted than before, is more apt to mislead the reader than if he saw no pause at all.

RULE XVI. When the adjective follows the substantive, and is succeeded either by another adjective, or words equivalent to it, which form what may be called a descriptive phrase, it must be separated from the substantive by a short pause.

D 5.

EXAMPLES.

E X A M P L E S.

He was a man learned, and polite.

It is a book, exquisite it in kind.

It was a calculation, accurate to the last degree.

That no pause is to be admitted between the substantive and the adjective in the inverted order, when the adjective is single, or unaccompanied by adjuncts, is evident by the following example from Pope :

Of these the chief the care of nations own,
And guard with *arms divine* the British throne.

For the reason of this, see Elements of Elocution, vol. i. p. 45.

To exemplify still farther the rules which have been laid down, I shall insert a passage from the Spectator, pointed as I imagine it ought to be, in order to read it with propriety. This passage will furnish us with a rule of great extent and use ; and that is, when one object, is successively contrasted with another, though these objects form the nominative case to the verb, and consist but of a single word, it is necessary to pause after each, in order to show the contrast more distinctly.

At the same time, that I think discretion, the most useful talent, a man can be master of, I look upon cunning, to be the accomplishment, of little, mean, ungenerous minds. Discretion, points out the noblest ends to us, and pursues the most proper, and laudable methods, of attaining them : cunning, has only private, selfish aims, and sticks at nothing, which may make them succeed. Discretion, has large, and extended views, and, like a well formed eye, commands a whole horizon : cunning, is a kind of short-sightedness, that discovers the minutest objects, that are near at hand, but is not able to discern things,

things at a distance. Discretion, the more it is discovered, gives a greater authority, to the person, who possesses it : cunning, when it is once detected, loses its force, and makes a man, incapable of bringing about, even those events, which he might have done, had he passed, only for a plain man. Discretion, is the perfection of reason, and a guide to us, in all the duties of life : cunning, is a kind of instinct, that only looks out, after our immediate interest and welfare. Discretion, is only found in men, of strong sense, and good understandings : cunning, is often to be met with, in brutes themselves, and in persons, who are but the fewest removes from them : in short, cunning, is only the mimic of discretion, and may pass upon weak men, in the same manner, as vivacity, is often mistaken for wit, and gravity, for wisdom. *Speſtator*, No. 225.

Those who have not considered this subject very attentively, will, I doubt not, imagine, that I have inserted above twice the number of points that are necessary ; but those who are better acquainted with the art, will, I flatter myself, agree with me that a distinct, a deliberate, and ~~easy~~ pronounciation, will find employment for every one of them. Much undoubtedly will depend upon the turn of voice, with which we accompany these points ; and if this is but properly adapted, the sense will be so far from suffering by so many pauses, that it will be greatly improved and enforced. And this leads us to a consideration of one of the most important parts of delivery ; which is, the slide or inflexion of voice with which every sentence, member of a sentence, and even every word, is necessarily pronounced ; without a knowledge of this it will be impossible to speak intelligibly of the interrogation, exclamation, and parenthesis, which seem distinguished from other sentences more by a peculiar inflexion of voice than by pausing ; nor can accent and emphasis be completely understood without considering them as connected

ned with a certain turn or inflexion of voice ; and this will be the subject of the next lesson.

A D V E R T I S E M E N T.

So little has the speaking voice been studied, and so little are children practised to distinguish between speaking sounds, that the author will not be surpris'd if neither the teacher nor pupil can at first perfectly comprehend the nature of the two slides, on which so much of his system depends ; but as this system oblig'd him to bring together every kind of sentence, and to class them according to their several distinguishing properties, he flatters himself, that, by reading sentences thus classed and arranged, the pupil will find more benefit than by any other method yet discovered, even if he does not understand the different slides of voice which are here annexed to them. With respect to the method of shewing the comparative force of words, by considering the smaller and less important words as unaccented syllables of those that are more significant ; as nothing is more easy to comprehend, so it is presumed nothing can be better calculated to convey our own ideas on this subject to others. This, it may be confidently asserted, approaches to a notation of speaking sounds, which cannot fail to be found useful in practice. See ACCENT and EMPHASIS.

L E S S O N XVIII.

On the Slides or Inflexions of Voice.

THE human voice, like all other sounds, may be considered as divisible into high and low, loud and soft : we may dwell a longer, or a shorter time, upon each of these varieties, and they may succeed
one

one another, either more rapidly, or more slowly. These seem to be all the radical distinctions of sounds in general, but these may all be applied to musical sounds. Speaking sounds, to all these diversities, add another ; which is, that of sliding up and down the scale of sounds by insensible degrees, exactly like the sound produced by a violin, when the finger slides up and down the string, while the bow vibrates it ; so that speaking sounds may not be improperly called a species of *chromatic music*. These sounds, however, are in general so rapid and instantaneous, the slides so short, and the difference between them so small, as scarcely to be perceptible. We hear a variety upon the whole, but we cannot arrest it for examination. But when we read or speak deliberately, we perceive the slides more distinctly ; and if we drawl out our words, they become very apparent : if a word requires a strong emphasis, and we dwell some time upon it, especially if the word ends with an open vowel, we find the voice slide either upward or downward very perceptibly. Now, what the voice is heard to do when pronouncing slowly or forcibly, it certainly does when pronouncing rapidly and feebly, though the slides are not quite so perceptible : for if this were not the case, we must necessarily hear either a monotone or a song ; as it is in slides only that these differ from speaking sounds.

If then speaking sounds are slides, and these slides are necessarily either upward or downward, surely it is of some importance to the art of speaking to be acquainted with them. By understanding these slides, we can tell the pupil, not only that he is too high or too low, too loud or too soft, too quick or too slow, but that he makes use of an improper
slide

slide, a species of instruction as necessary as any other ; but for want of studying the human voice, is totally unintelligible to him. Let us suppose, for example, a youth but little instructed in the art of reading were to pronounce the following sentence :

Though we have no regard to our own character, we ought to have some regard for the character of others.

There is the greatest probability, I say, such a reader would pronounce the first emphatic word *own* with the rising, and the last emphatic word *others* with the falling inflection, though this pronunciation certainly does not bring out the strongest sense of which the sentence is susceptible. To tell him he must lay more stress upon the word *own* will by no means set him right, unless he understands the peculiar kind of stress to be given ; for he may increase the stress upon both the emphatic words without in the least removing the impropriety. But if his ear were sufficiently acquainted with this distinction to lay the emphasis with the falling slide on *own*, and that with the rising slide on *others*, a new and forcible meaning would be struck out, and the importance of these slides fully exemplified.

L E S S O N X I X .

On the Method of acquiring a Knowledge of these Slides.

THOUGH there is but little expectation of conveying a notion of these slides upon paper, so as to be generally understood, without oral instruction ; it is to be hoped that there are some ears sufficiently acute to take up the stronger and more palpable distinctions ; and that these, by practice and habit, will lead to a discernment of such as are less obvious. It is presumed there are but few ears so dull as not to distinguish

distinguish between the slides of two words opposed to each other in a question, or between those that are constantly used in a positive and negative affirmation. These simple sentences, therefore, I shall consider as *data*, and lay them down as a table to practise upon. Thus, if we want to know the inflexion of any emphatical word, let us bring it into the question, or affirmation of this table, and we have a means of discovering the inflexion of voice we are in quest of.

TABLE of the Two Slides, or Inflections of Voice.

Interrogations.

- No. 1. Did he do it voluntarily, or involuntarily?
- No. 2. Did he speak determinately, or indeterminately?
- No. 3. Did he do it knowingly, or unknowingly?
- No. 4. Did he say conscience, or conscience?
- No. 5. Did he act justly, or unjustly?
- No. 6. Did he say pride, or pride?
- No. 7. Did he say mind, or mind?
- No. 8. Did he say all, or all?
- No. 9. Did he say lad, or lad?
- No. 10. Did he say lip, or lip?

Affirmations.

- No. 11. He did it voluntarily, not involuntarily.
- No. 12. He spoke determinately, not indeterminately.
- No. 13. He did it knowingly, not unknowingly.
- No. 14. He said conscience, not conscience.
- No. 15. He acted justly, not unjustly.
- No. 16. He said pride, not pride.
- No. 17. He said mind, not mind.
- No. 18. He said all, not all.
- No. 19. He said lad, not lad.
- No. 20. He said lip, not lip.

Explanation

Explanation of the foregoing Table.

IN this table we find the rising and falling inflections very distinguishable in the long words, and grow more and more imperceptible on the short ones: they are, however, no less real in the one, than in the other; as a good ear will easily perceive by beginning at the long words, and repeating down to the short ones. From No. 1. to No. 10. the contrasted words are rising at the comma, and falling at the note of interrogation; and from No. 11. to No. 20. they are falling at the comma, and rising at the period.

Lest an inaccurate ear should be led to suppose, that the different signification of the opposing words, is the reason of their sounding differently; we have given some phrases composed of the same words, which are nevertheless pronounced with exactly the same difference of inflexion as the others. Thus the words *conscience*, No. 4. are pronounced with the same difference of inflexion as the preceding phrases; that is, the first *conscience* has the rising, and the last, the falling inflexion: the following words, *pride*, *mind*, *all*, *lad*, and *lip*, have the same diversity of pronunciation; and the diversity in these, as in the rest, is in an inverted order in the opposite column.

L E S S O N X X.

Method of using the Table, and discovering the Inflexion of any Word.

IT will be necessary for the pupil to practise over these series of words, and to form sentences of his own, for the purpose of using the ear to distinguish the inflexions. In order to this, he must dwell longer

ger on the words at which he pauses, and on those which have emphasis, than is proper when he is reading or speaking in common, that the ear may be better enabled to catch the inflexion; it may be remarked too, that the more colloquial and familiar the language, provided it is earnest and emphatical, the more perceptible the inflexions are; and the more elevated and poetical, the less so. The plaintive tone, so essential to the delivery of elegiac composition, greatly diminishes the slides, and reduces them almost to a monotone; nay, a perfect monotone without any inflexion at all, is sometimes very judiciously introduced in reading verse. Thus in the sublime description of the riches of Satan's throne, in the beginning of the Second Book of Paradise Lost:

High on a throne of royal state which far
 Outshone the wealth of Ormus or of Inde,
 Or where the gorgeous East with richest hand
 Show'rs on her kings barbaric pearl and gold,
 Satan exalted sat. —

In this passage, I say, every word of the third and fourth line, but *pearl* and *gold*, may be pronounced in a monotone; and this monotone will greatly add to the dignity and grandeur of the object described.

As poetry, therefore, when properly read, will often greatly diminish, and sometimes even entirely sink the inflexions into a monotone; emphatic sentences in prose will be the best for the learner to practise upon, in order to acquire an idea of the difference of inflexion: constantly observing to prolong and drawl out the pronunciation of the word, the inflexion of which he wants to discover.

The

The best method of knowing whether we make use of the inflexion we intend, is to form it into a question with the disjunctive *or*, and to repeat it in the same manner as the sentences No. 4, 7, 8, 9, and 10.

Thus in the following sentence :

A contented mind, and a good conscience, will make a happy man in all conditions.

In order to pronounce this sentence to the best advantage, it will be necessary to lay the falling inflexion on the word *mind*, the rising on *conscience*, and the falling on *all* ; if I would know the falling inflexion I am to lay on *mind*, let me form the word into this question, *Is it mind or mind ?* and the pronunciation of the last *mind*, as in No. 7. will be that which I must adopt in the sentence ; if I want to know the rising inflexion on *conscience*, I must say, *Is it conscience, or conscience ?* and the first pronunciation of the word, as in No. 4. is that which I must adopt : the falling inflexion on *all* will be determined by saying, *Is it all, or all ?* as the last *all* has the inflexion sought for.

In the same manner, if in the following couplet of Pope :

What the weak head with strongest bias rules,
Is pride ; the never-failing vice of fools.

If in this couplet, I say, we are directed to lay the falling inflexion on *pride*, we need only form the word into this question, *Is it pride, or pride ?* and the last being the falling inflexion, is that which we ought to adopt in reading the couplet.

We cannot too carefully guard against a mistake which frequently happens, from confounding the height or loudness of the tone in which we speak, with the slide or turn of the voice ; whereas, the
falling

falling inflexion may be in a very high tone of voice, and the rising in a low one. It is the *comparative* height or lowness of the *end* of the word with the *beginning*, that denominates the slide either rising or falling : for the falling slide is necessarily louder and higher at the beginning than at the end, and the rising slide necessarily louder and lower at the beginning, than the end, which is the reason why an unpractised ear often mistakes one for the other : but in whatever tone we pronounce a word, if we do but form it into the question above mentioned, the difference of the slide will be apparent.

LESSON XXI.

Practical System of the Inflexions of the Voice.

WORDS adopt particular inflections, either according to the particular signification they bear, or as they are either differently arranged or connected with other words. The first application of inflexion relates to emphasis, which will be considered in its proper place ; the last relates to that application of inflexion, which arises from the division of a sentence into its component parts ; by shewing what turns or slides of voice are most suitable to the several distinctions, rests, and pauses of a sentence. For this purpose the rising inflexion is denoted by the acute accent, thus ('), and the falling inflexion by the grave accent, thus (`).

COMPACT SENTENCE.

Direct Period, with two Conjunctions.

RULE I. Every direct period so constructed as to have its two principal constructive parts connected by correspondent conjunctions, requires the long
pause

pause with the rising inflexion at the end of the first principal constructive member.

E X A M P L E S.

As we cannot discern the shadow moving along the dial-plate, so the advances we make in knowledge are only perceived by the distance gone over.

As we perceive the shadow to have moved, but did not perceive it moving : so our advances in learning, consisting of insensible steps, are only perceivable by the distance.

As we perceive the shadow to have moved along the dial, but did not perceive it moving ; and it appears that the grass has grown, though nobody ever saw it grow : so the advances we make in knowledge, as they consist of such minute steps, are only perceivable by the distance.

Each of these three sentences consists of two principal correspondent parts ; the first commencing with *as*, and the last with *so* ; as the first member of the first sentence is simple, it is marked with a comma only at *dial plate* ; as the second is compounded, it is marked with a semicolon at *moving* ; and as the last is decompounded, it is marked with a colon at *grow* : this punctuation is according to the general rules of pausing, and agreeable to good sense ; for it is certainly proper that the time of the pause should increase with the increase and complexity of the members to which it is annexed ; as more time is required to comprehend a large and complicated member than a short and simple one ; but whatever may be the time taken up in pausing at the different points, the inflexion annexed to them must always be the same ; that is, the comma, semicolon, and colon, must invariably have the rising inflexion.

The same may be observed of the following sentences :

Although

Although I fear it may be a shame to be dismayed at the entrance of my discourse in defence of a most valiant man ; and that it no way becomes me, while Milo is more concerned for the safety of the state than for himself, not to show the same greatness of mind in behalf of him : yet this new form of prosecution terrifies my eyes, which, whatever way they turn, want the ancient custom of the forum, and the former manner of trials.

Cicero's Oration for Milo.

Although son Marcus, as you have now been a hearer of Cratippus for a year, and this at Athens, you ought to abound in the precepts and doctrines of philosophy, by reason of the great character both of your instructor and the city ; one of which can furnish you with knowledge, and the other with examples : yet, as I always to my advantage joined the Latin tongue with the Greek, and I have done it not only in oratory, but likewise in philosophy ; I think you ought to do the same that you may be equally conversant in both languages.

Cicero's Offices book i. chap. 1.

These sentences begin with the concessive conjunction *although*, and have their correspondent conjunction *yet* ; and these conjunctions form the two principal constructive members. The words *him*, and *examples*, therefore, at the end of the first members must have the rising inflexion, and here must be the long pause.

This rule ought to be particularly attended to in reading verse. Many of Milton's similes commencing with the conjunction *as*, have the first member so enormously long, that the reader is often tempted to drop his voice before he comes to the member beginning with the conjunction *so*, though nothing can be more certain than that such a fall of the voice is diametrically opposite to the sense.

Thus

Thus, in that beautiful description of the affected indignation of Satan, at the command of God to abstain from eating of the tree of life :

She scarce had said, though brief, when now more bold
The tempter (but with shew of zeal and love
To man, and indignation at his wrong)
New part puts on, and as to passion mov'd
Fluctuates disturb'd, yet comely, and in act
Rais'd as of some great matter to begin.
As when of old some orator renown'd
In Athens or free Rome, where eloquence
Flourish'd, since mute, to some great cause address'd,
Stood in himself collected, while each part,
Motion, each act won audience, ere the tongue
Sometimes in height began, as no delay
Of preface brooking through his zeal of right :
So standing, moving, or to height up grown,
The tempter all impassion'd thus began.

Par. Lost, b. ix. v. 664.

In this passage, if we do not make a long pause with the rising inflexion on the word *right*, we utterly destroy the sense.

In the same manner we may observe some of Homer's similes to extend to such a length before the application of them to the object illustrated, that the printer, and perhaps Mr. Pope himself, has sometimes concluded the first part with a full stop.

LESSON XXII.

Direct Period, with only one Conjunction.

RULE II. Every direct period, consisting of two principal constructive parts, and having only the first part commence with a conjunction, requires the rising inflexion and long pause at the end of this part.

EXAMPLES.

E X A M P L E S.

As in my speculations I have endeavoured to extinguish passion and prejudice, I am still desirous of doing some good in this particular. *Spectator.*

Here the sentence divides itself into two correspondent parts at *prejudice*; and as the word *so* is understood before the words *I am*, they must be preceded by the long pause and rising inflexion.

If impudence prevailed as much in the forum and courts of justice, as insolence does in the country and places of less resort; Aulus Cæcina would submit as much to the impudence of Sextus Æbutius in this cause, as he did before to his insolence when assaulted by him.

If I have any genius, which I am sensible can be but very small; or any readiness in speaking, in which I do not deny but I have been much conversant; or any skill in oratory, from an acquaintance with the best arts to which I confess I have been always inclined: no one has a better right to demand of me the fruit of all these things than this Aulus Licinius. *Cicero's Oration for Archias.*

If after surveying the whole earth at once, and the several planets that lie within its neighbourhood; we contemplate those wide fields of ether, that reach in height as far as from Saturn to the fixed stars, and run abroad, almost to an infinitude; our imagination finds its capacity filled with so immense a prospect, and puts itself upon the stretch to comprehend it. *Addison's Spectator, No. 428.*

In the first of these examples, the first part of the sentence ends at *resort*, and the second begins at *Aulus Cæcina*. In the second sentence, the first part ends at *inclined*, and the second begins at *no one*; and in the third, the first part ends at *infinitude*, and the second begins at *our*; between these words, therefore, in each sentence must be inserted the long pause and rising inflexion.

All

All these sentences commence with a conjunction, and may be said to have a correspondent conjunction commencing the second part of the sentence, not expressed but understood. In the first sentence commencing with *if*, *then* is understood at the beginning of the second part; the sense of this conjunctive adverb *then* may be plainly perceived to exist by inserting in it the sentence, and observing its suitableness when expressed.

If impudence prevailed as much in the forum and courts of justice, as insolence does in the country and places of less resort, *then* Aulus Cæcina would submit as much to the impudence of Sextus Æbutius in this cause, as he did before to his insolence when assaulted by him.

The same insertion of the word *then* might be made in the two last examples commencing with *if*, and the same suitableness would appear; for though correct and animated language tends to suppress as much as possible the words that are so implied in the sense as to make it unnecessary to express them, yet if when inserted, they are suitable to the sense, it is a proof the structure of the sentence is perfectly the same, whether these superfluous words are expressed or not.

The exception to this rule is when the emphatical word in the conditional part of the sentence is in direct opposition to another word in the conclusion, and a concession is implied in the former, in order to strengthen the argument in the latter; for in this case the middle of the sentence has the falling, and the latter member the rising inflexion.

EXAMPLES.

If we have no regard for religion in youth, we ought to have some regard for it in age.

If

If we have no regard for our own character, we ought to have some regard for the character of others.

In these examples, we find the words *youth* and *own character*, have the falling inflexion, and both periods end with the rising inflexion; but if these sentences had been formed so as to make the latter member a mere inference from, or consequence of the former, the general rule would have taken place, and the first emphatic word would have had the rising, and the last the falling inflexion.

E X A M P L E S.

If we have no regard for religion in youth, we have seldom any regard for it in age.

If we have no regard for our own character, it can scarcely be expected that we should have any regard for the character of others.

RULE III. Direct periods, which commence with participles of the present tense, consist of two parts; between which must be inserted the long pause and rising inflexion.

E X A M P L E.

Having already shown how the fancy is affected by the works of nature, and afterwards considered in general both the works of nature and of art, how they mutually assist and complete each other, in forming such scenes and prospects as are most apt to delight the mind of the beholder; I shall in this paper throw together some reflections on that particular art, which has a more immediate tendency than any other, to produce those primary pleasures of the imagination, which have hitherto been the subject of this discourse. *Spec. No. 415.*

The sense is suspended in this sentence till the word *beholder*, and here is to be placed the long
E pause

pause and rising inflexion ; in this place also it is evident, the word *now* might be inserted in perfect conformity to the sense.

LESSON XXIII.

Inverted Period.

RULE I. Every period, where the first part forms perfect sense by itself, but is modified or determined in its signification by the latter, has the rising inflexion and long pause between these parts as in the direct period.

EXAMPLES.

Gratian very often recommends the fine taste, as the utmost perfection of an accomplished man.

In this sentence the first member ending at *taste*, forms perfect sense, but is qualified by the last ; for Gratian is not said simply to recommend the fine taste, but to recommend it in a certain way ; that is, as the utmost perfection of an accomplished man ; the same may be observed of the following sentence.

Persons of good taste expect to be pleased, at the same time they are informed.

Here perfect sense is formed at *pleased* ; but it is not meant that persons of good taste are pleased in general, but with reference to the time when they are informed ; the words *taste* and *pleased*, therefore, in these sentences, we must pronounce with the rising inflexion, and accompany this inflexion with a pause ; for the same reasons, the same pause and inflexion

inflection must precede the word *though* in the following example.

I can desire to perceive those things that God has prepared for those that love him, though they be such as eye hath not seen, ear heard, nor hath it entered into the heart of man to conceive.

Locke

L O O S E S E N T E N C E .

A loose sentence has been shown to consist of a period, either direct or inverted, and an additional member which does not modify it ; or, in other words, a loose sentence, is a member containing perfect sense by itself, followed by some other member or members, which do not restrain or qualify its signification. According to this definition, a loose sentence must have that member which forms perfect sense detached from those that follow, by a long pause and the falling inflection.

As in speaking, the ear seizes every occasion of varying the tone of voice, which the sense will permit ; so in reading, we ought as much as possible to imitate the variety of speaking, by taking every opportunity of altering the voice in correspondence with the sense : the most general fault of printers *,

is

* The grand defect of the points, is, that only two of them, the comma and period, necessarily mark a continuation and completion of sense : the semicolon and colon, by being sometimes placed after complete sense, and sometimes where the sense continues, are very fallacious guides, and often lead the reader to an improper turn of voice. If to the colon and semicolon were annexed a mark to determine whether the sense were complete or not, it must certainly be of the greatest assistance to the reader, as he would naturally accompany it with a turn of voice, which would indicate the completeness or incompleteness of the sense, independent on the time ; and such a mark seems one of the great desiderata of punctuation. I know it may be said that the completeness

is to mark those members of loose sentences, which form perfect sense, with a comma, instead of a semicolon, or colon ; and a similar, as well as the most common fault of readers, is to suspend the voice at the end of these members, and so to run the sense of one member into another ; by this means, the sense is obscured, and a monotony is produced, instead of that distinctness and variety, which arises from pronouncing these members, with such an inflection of voice as marks a certain portion of perfect sense, not immediately connected with what follows ; for as a member of this kind does not depend for its sense on the following member, it ought to be pronounced in such a manner, as to shew its independence on the succeeding member, and its dependence on the period, as forming but a part of it.

In order to convey precisely the import of these members, it is necessary to pronounce them with the falling inflection, without suffering the voice to fall gradually as at a period ; by which means the pause becomes different from the mere comma, which suspends the voice, and marks immediate dependence on what follows ; and from the period, which marks not only an independence on what

pleteness or incompleteness of the sense is of itself a sufficient guide, without any points at all : yes, it may be answered, but without the gift of prophecy we are not always able to determine at sight whether the sense is complete or not ; and sometimes even when we have the whole sentence in view, it is the punctuation only that determines whether the member of a sentence belongs to what goes before, or to what follows. The intention of the points is, in the first place, to fix and determine the sense when it might otherwise be doubtful ; and, in the next place, to apprize the reader of the sense of part of a sentence before he has seen the whole. A mark, therefore, which accomplishes this purpose, must unquestionably be of the utmost importance to the art of reading.

follows, but an exclusion of whatever may follow, and therefore drops the voice as at a conclusion. An example will assist us in comprehending this important inflexion in reading :

All superiority and pre-eminence that one man can have over another, may be reduced to the notion of quality, which, considered at large, is either that of fortune, body, or mind. The first is that which consists in birth, title, or riches ; and is the most foreign to our natures, and what we can the least call our own, of any of the three kinds of quality.

Spectator, No. 219.

In the first part of this sentence the falling inflexion takes place on the word *quality* ; for this member we find contains perfect sense, and the succeeding members are not necessarily connected with it ; the same inflexion takes place in the next member on the word *riches* ; which, with respect to the sense of the member it terminates, and its connexion with the following members, is exactly under the same predicament as the former, though the one is marked with a comma, and the other with a semicolon, ~~which is the common punctuation~~ in almost all the editions of the *Spectator*. A little reflection, ~~however, will shew~~ us the necessity of adopting the same pause and inflexion on both the above mentioned words, as this inflexion not only marks more precisely the completeness of sense in the members they terminate, but gives a variety to the period, by making the first, and the succeeding members, end in a different tone of voice. If we were to read all the members, as if marked with commas, that is, as if the sense of the members were absolutely dependent on each other, the necessity of attending to this inflexion of voice in loose

sentences would more evidently appear. This division of a sentence is sometimes, and ought almost always to be marked with a semicolon, as in the following sentence at the word *possess*.

E X A M P L E.

Foolish men are more apt to consider what they have lost than what they possess ; and to fix their eyes upon those who are richer than themselves, rather than those who are under greater difficulties. *Spectator*, No. 574.

The result of these examples is, one almost invariable rule, namely, that, however the inflexions may alter upon the pauses in every other part of the sentence, yet in that part of the sentence where the sense begins to form, we must constantly adopt the rising inflexion. This is abundantly exemplified in the sentences already produced, and is indeed one of the most general rules in reading. Those who wish to see a farther application of the inflexions, must consult *Elements of Elocution*, vol. i. p. 180.

L E S S O N XXIV.

The Series, Gradation, and Climax.

THERE is a species of sentences, which forms one of the greatest beauties of composition, and which, if well pronounced, is among the most striking graces of delivery : that is, where a number of particular members follow in a series, and form something like a gradation or climax. If we consider the nature of such a sentence, it will, in some measure, direct us to a just pronounciation of it. It is a whole composed of many particulars, arranged
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in such order as to shew each part distinctly, and, at the same time, its relation to the whole. In order to mark these particulars distinctly, they must not be suffered to blend with each other; and at the same time to show that they have a common relation to the whole sentence, they must not be pronounced entirely different. In short, the similitude and diversity in the pronunciation should be an exact picture of the similitude and diversity in the composition. For as a climax in writing ought to rise in force as it proceeds, so the voice, in pronouncing it, ought gradually to increase its force upon every subsequent member. Here is the diversity; but, as the members have a similar form, and stand equally related to the object of the sentence, they ought to have a similar inflexion of the voice. Here is the uniformity: for it is this inflexion or slide of the voice, that classes speaking sounds more specifically than any other distinction. But, as these particulars, when they form a climax, are really emphatical, and require the falling slide; so every series of particulars, whether they really increase in force or not, may, for the sake of gratifying the ear, and giving an importance to the subject, adopt the falling inflection likewise. This, however, must be understood only as a general rule.

These observations premised, we may proceed to distinguish the series into two kinds: that, where the series begins the sentence, but does not either end it, or form complete sense; which we may call the commencing series: and that, where the series either ends the sentence, or forms complete sense; which we may call the concluding series. For the pronunciation of these different sentences, we may lay down this general rule.

In a commencing series, pronounce every particular with the falling inflexion but the last; and in a concluding series, let every member have the falling inflexion except the last but one; and this ought to have the falling inflexion likewise, if it be of sufficient length to admit of a pause with the rising inflexion before the end.

Commencing Series.

To advise the ignorant, relieve the needy, comfort the afflicted, are duties that fall in our way, almost every day of our lives.

Spectator, No. 93.

In our country, a man seldom sets up for a poet, without attacking the reputation of all his brothers in the art. The ignorance of the moderns, the scribblers of the age, the decay of poetry, are the topics of detraction, with which he makes his entrance into the world.

Ibid. No. 253.

But if there be a beauty or uncommonness joined with this grandeur, as in a troubled ocean, a heaven adorned with stars and meteors, or a spacious landscape, cut out into rivers, woods, rocks, and meadows, the pleasure still grows upon us, as it arises from more than a single principle.

Ibid. 412.

As the genius of Milton was wonderfully turned to the sublime, his subject is the noblest that could have entered into the thoughts of man; every thing that is truly great and astonishing has a place in it; the whole system of the intellectual world, the chaos and the creation, heaven, earth, and hell, enter into the constitution of his poem.

Ibid. No. 315.

Labour or exercise ferments the humours, casts them into their proper channels, throws off redundancies, and helps nature in those secret distributions, without which the body cannot subsist in its vigour, nor the soul act with cheerfulness.

Ibid. No. 115.

But since he hath insisted so much upon the event, I will hazard a bold assertion. But I beseech you, Athenians,

mans, let it not be deemed extravagant, let it be weighed with candour. I say, then, that, had we all known what fortune was to attend our efforts, had we all foreseen the final issue; had you foretold it, *Æschines*; had you bellowed out your terrible denunciations (you, whose voice was never heard,) yet even in such a case, must this city have pursued the very same conduct, if she had retained a thought of glory, of her ancestors, or of future times.

Leland's Demesthenes.

In my affection to my country, you find me ever firm and invariable. Not the solemn demand of my person, not the vengeance of the Amphictyonic council, which they denounced against me, not the terror of their threatenings, not the flattery of their promises, no, nor the fury of those accursed wretches, whom they roused like wild beasts against me, could ever tear this affection from my breast.

Ibid.

The descriptive part of this allegory is likewise very strong and full of sublime ideas. The figure of Death, the regal crown upon his head, his menace of Satan, his advancing to the combat, the outcry at his birth, are circumstances too noble to be passed over in silence, and extremely suitable to this king of terrors.

Spectator, No. 310.

Aristotle observes, that the fable of an epic poem should abound in circumstances that are both credible and astonishing: Milton's fable is a master piece of this nature; as the war in heaven, the condition of the fallen angels, the state of innocence, the temptation of the serpent, and the fall of man, though they are very astonishing in themselves, are not only credible, but actual points of faith.

Ibid. No. 315.

I would fain ask one of those bigoted infidels, supposing all the great points of atheism, as the casual or eternal formation of the world, the materiality of a thinking substance, the mortality of the soul, the fortuitous organization of the body, the motions and gravitation of matter, with the like particulars, were laid together, and formed into a kind of creed according to the opinion of

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the most celebrated átheists ; I say, supposing such a creed as this were formed, and imposed upon any one people in the world, whether it would not require an infinitely greater measure of faith, than any set of articles which they so violently oppose.

Spectator, No. 168.

LESSON XXV.

Concluding Series.

OUR lives, says Seneca, are spent either in doing nothing at all, or in doing nothing to the purpose, or in doing nothing that we ought to do. *Ib.* No. 93.

It was necessary for the world, that arts should be invented and improved, books written and transmitted to posterity, nations conquered and civilized. *Ib.* No. 255.

All other arts of perpetuating our ideas, except writing or printing, continue but a short time : statues can last but a few thousand of years, edifices fewer, and colours still fewer than edifices. *Ib.* No. 166.

This persuasion of the truth of the gospel, without the evidence which accompanies it, would not have been so firm and so durable, it would not have acquired new force with age ; it would not have resisted the torrent of time, and have passed, from age to age, to our own days.

I demand justice of you, fathers, upon the robber of the public treasury, the oppressor of Asia Minor and Pamphy'lia, the invader of the rights and privileges of Rómans, the scourge and curse of Sicily.

Cicero against Verres.

By greatness, I do not only mean the bulk of any single object, but the largeness of a whole view, considered as one entire piece. Such are the prospects of an open champaign country, a vast uncultivated désart, of huge heaps of mountains, high rocks, and præcípices, or a wide expanse of water : where we are not struck with the novelty of the sight, but with that rude kind of magnificence

magnificence which appears in many of these stupendous works of nature. *Spect. No. 412.*

Though we seem-grieved at the shortness of life in general, we are wishing every period of it at an end. The minor longs to be at àge, then to be a man of business, then to make up an estate, then to arrive at honours, then to retire. *Ib. 93.*

There is no blessing of life comparable to the enjoyment of a discreet and virtuous friend. It eases and unloads the mind, clears and improves the understanding, engenders thoughts and knowledge, animates virtue and good resolutions, and finds employment for the most vacant hours of life. *Ib.*

The devout man does not only believe, but feels there is a Deity ; he has actual sensations of him ; his experience concurs with his reason ; he sees him more and more in all his intercourses with him ; and even in this life almost loses his faith in conviction. *Ib. No. 465.*

But it cannot be ; no, my countrymen, it cannot be, that you have acted wrong in encountering danger bravely for the liberty and safety of all Greece. No ! by those generous souls of ancient times, who were exposed at Marathon, by those who stood arrayed at Plataea, by those who encountered the Persian fleet at Salamis, who fought at Artemisium ! By all those illustrious sons of Athens, whose remains lie deposited in the public monuments !

Iceland's Domesbænes.

Nothing is more pleasant to the fancy, than to enlarge itself by degrees in its contemplation of the various proportions which its several objects bear to each other, when it compares the body of man, to the bulk of the whole earth, the earth, to the circle it describes round the sun, that circle, to the sphere of the fixed stars, the sphere of the fixed stars, to the circuit of the whole creation, the whole creation itself, to the infinite space that is every where diffused about it ; or when the imagination works downward, and considers the bulk of a human body in respect of an animal a hundred times less than a mite, the particular limbs of such an animal, the different springs

which actuate the limbs, the spirits which set these springs agoing, and the proportionable minuteness of these several parts, before they have arrived at their full growth and perfection.

Spectator, No. 420.

LESSON XXVI.

On the Period, and the Method of forming a Cadence.

WHEN a sentence is so far perfectly finished, as not to be connected in construction with the following sentence, it is marked with a period. This point is in general so well understood, that few grammarians have thought it necessary to give an express example of it; though there are none who have enquired into punctuation who do not know, that in loose sentences the period is frequently confounded with the colon. But though the tone, with which we conclude a sentence, is generally well understood, we cannot be too careful in pronunciation to distinguish it as much as possible from that member of a sentence, which contains perfect sense, and is usually pointed with a colon. Such members, which may not be improperly called *sententiola*, or little sentences, require the falling inflection, but in a higher tone than the preceding words; as if we had only finished a part of what we had to say, while the period requires the falling inflection in a lower tone, as if we had nothing more to add. But this final tone does not only lower the last word; it has the same influence on those which more immediately precede the last; so that the cadence is prepared by a gradual fall upon the concluding words; every word in the latter part of a sentence sliding gently lower till the voice drops

drops upon the last. This will more evidently appear upon repeating the following sentence.

This persuasion of the truth of the Gospel, without the evidence which accompanies it, would not have been so firm and so durable : it would not have acquired new force with age : it would not have resisted the torrent of time, and have passed from age to age to our own days.

We find perfect sense formed at the word *durable* ; but as this does not conclude the sentence, these words though adopting the falling inflexion, are pronounced in a higher tone than the rest : the same may be observed of the word *age*, which ends the second member ; while in the last member, not only the word *days* is pronounced lower than the rest, but the whole member falls gradually into the cadence, *and have passed from age to age to our own days*. If the pupil were sufficiently acquainted with the voice to be able to pronounce by inflexions, I would tell him, that, besides the lower tone which the voice gradually falls into it as it approaches the end, he must place the rising inflexion on *would*, the falling on *resisted*, the falling on *torrent*, the rising on *time* ; and the same inflexions in an opposite order on the words *age*, *age*, *own*, and *days*, in the last member, as this is necessary to the harmony of the cadence.

But here it will be absolutely necessary to observe, that though the period generally requires the falling inflexion, every period does not necessarily adopt this inflexion in the same tone of voice ; if sentences are intimately connected in sense, though the grammatical structure of each may be independent on the other, they may not improperly be considered as so many small sentences making one large one ; and thus

thus requiring a pronounciation correspondent to their logical dependence on each other : hence it may be laid down as a general rule, that a series of periods in regular succession are to be pronounced as every other series ; that is, if they follow each other regularly as parts of the same observation, they are to be pronounced as parts, and not as wholes.

E X A M P L E S.

Some men cannot discern between a noble and a mean action. Others are apt to attribute them to some false end or intention, and others purposely misrepresent or put a wrong interpretation on them. *Spect. No. 255.*

Though the first part of this passage is marked with a period in all the editions of the Spectator I have seen, nothing can be plainer, than that it ought to be pronounced as the first member of the concluding series of three compound members. See article COMPOUND SERIES.

Thus although the whole of life is allowed by every one to be short, the several divisions of it appear long and tedious. We are for lengthening our span in general, but would fain contract the parts of which it is composed. The usurer would be very well satisfied to have all the time annihilated, that lies between the present moment and next quarter-day. The politician would be contented to loose three years in his life, could he place things in the posture, which he fancies they will stand in, after such a revolution of time. The minor would be glad to strike out of his existence all the moments that are to pass away before he comes of age. Thus as fast as our time runs, we should be very glad in most part of our lives, that it ran much faster than it does. *Id. No. 93.*

Though here are no less than six periods in this passage, and every one of them requires the falling inflexion,

inflexion, yet the voice ought not to fall into a lower tone till the last sentence but one, where the words *before he comes of age*, must fall gradually to the end. But, in order to give variety, and form a cadence, the last sentence must be pronounced in a different manner from the rest ; that is, the whole in a lower tone, with the last member falling gradually, and the different slides on the several words, as marked in the example.

LESSON XXVII.

The Interrogation.

IT must be first observed, that with respect to pronunciation, all questions may be divided into two classes ; namely, into such as are formed by the interrogative pronouns or adverbs, and into such as are formed only by an inversion of the common arrangement of the words * ; the first with respect to inflexion of voice except in some few cases, may be considered as purely declarative ; and like declarative sentences, they require the falling inflexion at the end : and the last, with some few exceptions, require the rising inflexion of voice on the last word ; and it is this rising inflexion at the end, which distinguishes them from almost every other species of sentence : of both these in their order.

The indefinite Question, or the Question with the Interrogative Words.

RULE I. When an interrogative sentence commences with any of the interrogative pronouns or

* Mr. Harris calls the former of these questions indefinite, and the latter definite ; as these may be answered by *yes* or *no*, while these often require a whole sentence to answer them. See *Hermes*, b. i. p. 151.

adverbs,

adverbs, with respect to inflexion, elevation, or depression of voice, it is pronounced exactly like a declarative sentence.

EXAMPLES.

How can he exalt his thoughts to any thing great and noble, who only believes that after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness for ever? *Spectator, No. 210.*

As an illustration of the rule, we need only alter two or three of the words to reduce it to a declarative sentence; and we shall find the inflexion, elevation, and depression of voice on every part of it the same.

He cannot exalt his thoughts to any thing great or noble, because he only believes that after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness for ever.

Here we perceive, that the two sentences, though one is an interrogation, and the other a declaration, end both with the same inflexion of voice, and *that* the falling inflexion; but if we convert these words into an interrogation, by leaving out the interrogative word, we shall soon perceive the difference.

Can he exalt his thoughts to any thing great or noble, who only believes that after a short turn on the stage of this world he is to sink into oblivion and to lose his consciousness for ever?

In pronouncing this sentence with propriety, we find the voice slide upwards on the last words, contrary to the inflexion it takes in the two former examples. If grammarians, therefore, by the elevation of voice, which they attribute to the question, mean the rising inflexion, their rule, with some few exceptions,

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exceptions, is true only of questions formed without the interrogative words; for the others, though they may have a force and loudness on the last words, if they happen to be emphatical, have no more of that distinctive inflection which is peculiar to the former kind of interrogation, than if they were no questions at all. Let us take another example:—

Why should not a female character be as ridiculous in a man, as a male character in one of the female sex?

Here the voice is no more elevated at the end than if I were to say—*A female character is just as ridiculous in a man, as a male character in one of the female sex:* but if I say, *Is not a female character as ridiculous in a man, as a male character in one of the female sex?*

Here not only the emphasis, but the rising inflexion is on the last words; essentially different from the inflection on these words in the first question, *Why should not a female character be as ridiculous in a man, as a male character in one of the female sex?* We may presume therefore, that it is the emphasis, with which these questions sometimes terminate, that has led the generality of grammarians to conclude, that all questions terminate in an elevation of voice, and so to confound that essential difference there is between a question formed with, and without the interrogative words.

RULE II. Interrogative sentences commencing with interrogative words, and consisting of members in a series depending necessarily on each other for sense, are to be pronounced as a series of members, of the same kind in a declarative sentence.

EXAMPLES.

From whence can he produce such cogent exhortations to the practice of every virtue, such ardent excitements to piety and devotion, and such assistance to attain them,

as those which are to be met with throughout every page of these inimitable writings ?

Jenyn's View of the Internal Evid. p. 41.

Where, amidst the dark clouds of pagan philosophy, can he shew us such a clear prospect of a future state, the immortality of the soul, the resurrection of the dead, and the general judgment, as in St. Paul's First Epistle to the Corinthians ?

Ibid. 46.

LESSON XXVIII.

The definite Question, or the Question without the interrogative Words.

RULE I. When interrogative sentences are formed without the interrogative words, the last word must have the rising inflexion. If there be an emphatical word in the last member, followed by several words depending on it, which conclude the sentence, both the emphatical word and the concluding words are to be pronounced with the rising inflexion *: thus the words *making one*, and *cause of the shipwreck*, in the two following examples, have all the rising inflection.

EXAMPLES.

Would it not employ a beau prettily enough, if, instead of eternally playing with his snuff-box, he spent some part of his time in making one ? *Spectator, No. 43.*

If the owner of a vessel had fitted it out with every thing necessary, and provided to the utmost of his power against the dangers of the sea, and that a storm should afterwards arise and break the masts, would any one in that case accuse him of being the cause of the shipwreck ?

Demosthenes on the Crown. Rollin.

* That is, the word *one* is to be pronounced as if it were an unaccented syllable of the word *making*, and as if written *makingone*. See Lesson XXXI.

But

But did you, O—(what title shall I give you!) did you betray the least shadow of displeasure against me, when I broke the chords of that harmony in your presence, and dispossessed the commonwealth of the advantages of that confederacy, which you magnify so much with the loudest strains of your theatrical voice? did you ascend the rostrum? did you denounce, or once explain those crimes, with which you are now pleased to charge me?

Ibid.

Would an infinitely wise Being make such glorious beings for so mean a purpose? can he delight in the production of such abortive intelligencies, such short-lived reasonable beings? would he give us talents that are not to be exerted, capacities that are not to be gratified?

Spectator, No. 111.

In these examples, we find, that, however variously the voice may employ itself on the rest of the sentence, the concluding words on the last member must necessarily be suspended with the rising inflexion. The only exception to this rule is, when these interrogative sentences are connected by the disjunctive *or*; for in that case the sentence or sentences that succeed the conjunction, are pronounced as if they were formed by the interrogative words or were merely declarative.

RULE II. When interrogative sentences connected by the disjunctive *or*, succeed each other, the first ends with the rising, and the rest with the falling inflexion.

EXAMPLES.

Shall we in your person crown the author of the public calamities, or shall we destroy him?

Æschines on the Crown. Rollin.

Is the goodness, or wisdom, of the divine Being, more manifested in this his proceeding? *Spectator*, No. 519.

L E S-

L E S S O N X X I X .

Exclamation.

THIS note is appropriated by grammarians to indicate that some passion or emotion is contained in the words to which it is annexed, and it may, therefore, be looked upon as essentially distinct from the rest of the points; the office of which is commonly supposed to be, that of fixing or determining the sense only. Whether a point that indicates passion or emotion, without determining what emotion or passion is meant, or if we had points expressive of every passion or emotion, whether this would in common usage more assist or embarrass the elocution of the reader, I shall not at present attempt to decide; but when this point is applied to sentences, which from their form might be supposed to be merely interrogative, and yet really imply wonder, surprise, or astonishment; when this use, I say, is made of the note of exclamation, it must be confessed to be of no small importance in reading, and very justly deserve a place in grammatical punctuation.

Thus the sentence, *How mysterious are the ways of Providence!* which naturally adopts the exclamation, may, by a speaker who denies these mysteries, become a question, by laying a stress on the word *how*, and subjoining the note of interrogation, as *How mysterious are the ways of Providence?* Expressing our gratitude, we may cry out with rapture, *What have you done for me!* or we may use the very same words contemptuously to enquire, *WHAT have you done for me?* intimating that nothing has been done; the very different import of these sentences, as they are differently pointed, sufficiently shew the utility of the note of exclamation.

It

It may not be entirely useless to take notice of a common error of grammarians ; which is, that both this point and the interrogation require an elevation of voice. The inflexion of voice proper to one species of question, which, it is probable, grammarians may have mistaken for an elevation of voice, it is presumed has been fully explained under that article : by the elevation of voice they impute to this point, it is not unlikely that they mean the pathos or energy with which we usually express passion or emotion ; but which is, by no means, inseparably connected with elevation of voice : were we even to suppose, that all passion or motion necessarily assumes a louder tone, it must still be acknowledged this is very different from a higher tone of voice, and therefore that the common rule is very fallacious and inaccurate.

The truth is, the expression of passion or emotion, consists in giving a distinct and specific quality to the sounds we use, rather than in increasing or diminishing their quantity, or in giving this quantity any local direction upwards and downwards : understanding the import of a sentence, and expressing that sentence with passion or emotion, are things as distinct as the head and the heart : this point, therefore, though useful to distinguish interrogation from emotion, is as different from the rest of the points as Grammar is from Rhetoric ; and whatever may be the tone of voice proper to the note of exclamation, it is certain the inflexions it requires are exactly the same as the rest of the points ; that is, if the exclamation point is placed after a member that would have the rising inflexion in another sentence, it ought to have the rising in this ; if after a member that would have the falling inflection,

inflection, the exclamation ought to have the falling inflexion likewise.

An instance that the exclamation requires no particular inflexion of voice, may be seen in the following speech of Gracchus, quoted by Cicero, and inserted in the Spectator, No. 541.

Whither shall I turn ? Wretch that I am ! to what place shall I betake myself ? Shall I go to the Capitol ? alas ! it is overflowed with my brother's blood ! or shall I retire to my house ? yet there I behold my mother plunged in misery, weeping, and despairing !

Every distinct portion of this passage may be truly said to be an exclamation ; and yet we find in reading it, though it can scarcely be pronounced with too much emotion, the inflexions of voice are the same as if pronounced without any emotion at all : that is, the portion, *Whither shall I turn*, terminates like a question with the interrogative word, with the falling inflexion. The member, *Wretch that I am*, like a member forming incomplete sense, with the rising inflexion ; the question without the interrogative word, *Shall I go to the Capitol*, with the rising inflexion ; *alas ! it is overflowed with my brother's blood*, with the falling ; the question commencing with the disjunctive *or*, or *shall I retire to my house*, with the falling inflexion, but in a lower tone of voice.

Thus we see how vague and indefinite are the general rules for reading this point, for want of distinguishing high and low tones of voice from those upward and downward slides, which may be in any note of the voice, and which from their radical difference, form the most marking differences in pronunciation.

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LESSON XXX.

Parenthesis.

THE parenthesis is defined by our excellent grammarian, Dr. Lowth, to be a member of a sentence inserted in the body of a sentence, which member is neither necessary to the sense, nor at all affects the construction. He observes also, that in reading, or speaking, it ought to have a moderate depression of the voice, and a pause greater than a comma.

The real nature of the parenthesis once understood, we are at no loss for the true manner of delivering it. The tone of voice ought to be interrupted, as it were, by something unforeseen; and, after a pause, the parenthesis should be pronounced in a lower tone of voice, at the end of which, after another pause, the higher tone of voice, which was interrupted, should be resumed, that the connexion between the former and latter part of the interrupted sentence may be restored. It may be observed too, that, in order to preserve the integrity of the principal members, the parenthesis ought not only to be pronounced in a lower tone, but a degree swifter than the rest of the period, as this still better preserves the broken sense, and distinguishes the explanation from the text. For that this is always the case in conversation, we can be under no doubt, when we consider that whatever is supposed to make our auditors wait, gives an impulse to the tongue, in order to relieve them as soon as possible from the suspense of an occasional and unexpected interruption.

EXAMPLES.

E X A M P L E S.

Notwithstanding all this care of Cicero, history informs us, that Marcus proved a mere blockhead ; and that nature (who it seems was even with the son for her prodigality to the father) rendered him incapable of improving, by all the rules of eloquence, the precepts of philosophy, his own endeavours, and the most refined conversation in Athens. *Spect. No. 307.*

Natural historians observe (for whilst I am in the country I must fetch my allusions from thence) that only the male birds have voices ; that their songs begin a little before breeding-time, and end a little after. *Ib. No. 128.*

Dr. Clarke has observed, that Homer is more perspicuous than any other author ; but if he is so (which yet may be questioned) the perspicuity arises from his subject, and not from the language itself in which he writes.

Ward's Grammar, p. 291.

The many letters which come to me from persons of the best sense in both sexes (for I may pronounce their characters from their way of writing) do not a little encourage me in the prosecution of this my undertaking.

Spectator, No. 124.

It is this sense which furnishes the imagination with its ideas ; so that by the pleasures of the imagination or fancy (which I shall use promiscuously) I here mean such as arise from visible objects.

Ibid. No. 411.

The stomach (cramm'd from ev'ry dish,
A tomb of boil'd and roast, and flesh and fish,
Where bile, and wind and phlegm, and acid jar,
And all the man is one intestine war)
Remembers oft the school-boy's simple face,
The temperate sleeps, and spirits light as air.

Pope's Imitation of Horace, Sat. ii.

L E S S O N XXXI.

On accented Force.

BY accent is generally and justly understood a greater force on one syllable of a word than on another ; but whether this force was pronounced in a higher, or only in a louder tone, was undecided, till by distinguishing the voice into its two inflexions, the accented syllable was found to be always louder, and either higher or lower than the rest of the syllables, according to the inflexion with which the accent was pronounced *. The seat of the accent, or that syllable in a word which has a right to it, in preference to the rest, is decided by custom, and does not form any part of the present enquiry. The question here discussed, is, what is the nature of that force on a certain syllable of a word, which word cannot properly be called emphatical ? Thus, in the following sentence,

Evil communication corrupts integrity,
not a single word is emphatical. Every word is pronounced with an equal degree of force, and every word has one accented syllable, pronounced evidently louder than the rest. But in the following sentence,

Censure is the *tax* a man *pays* to the *public* for being *eminent*.

In the pronunciation of this sentence, I say, we find the words in Italics pronounced with an equal degree of force, but that the others sink into a feebleness, distinguishable by the dullest ear. If we enquire what degree of feebleness it is, which these words fall into, we shall find it to be exactly that

* See Elements of Elocution, vol. ii. p. 4.

which is given to the unaccented syllables of the words *censure*, *public*, and *eminent* : so that if we consider the words in Roman letters as unaccented syllables of the others, and joined to them as such, we shall have a precise idea of the comparative force of each. Let us, for example, suppose them written in the manner following,

Censure is the tax a man pays to the public for being eminent,

and we find we have a precise and definite idea of the two forces, and need not recur to the common vague direction of "pronouncing some words more forcibly, but not so as to deprive the rest of all force:" the forces of these two kinds of words are as much settled as the two kinds of force on accented and unaccented syllables, and these are sufficiently understood by all who have the gift of speech.

The first obvious distinction, therefore, between the sounds of words, with respect to force, is, into accented and unaccented; and while we know what force we ought to give to the unaccented syllables of a word, we can be at no loss for the force on unaccented words; and we need but consider these words as the unaccented syllables of the others, to pronounce them properly.

LESSON XXXII.

On Emphatic Force.

EMPHATIC force, or that force we give to words either placed in opposition to other words, or suggesting such an opposition, this force, I say, is not quite so definite as the force of accent: very luckily, however, the degree of force on emphatic words is not so essential to emphasis as the degree of

of accented force is to accented words : if we pronounce the smaller and less important words of a sentence, with the same force we do the more significant words, we shall soon find that accent is of much more importance to the sense than emphasis. Let us, for example, pronounce every word in the foregoing sentence (where there is no emphatic word) with an equal degree of force, and we shall find they want that light and shade, which is necessary to form a strong picture of the thought. On the contrary, let us preserve the proper inflexions upon the accented syllables of emphatic words, and we shall find the sense fully and clearly brought out, without any more force upon these words than is given to the other accented words, which are not emphatical. Thus, in the following sentence,

The corruption of the best things produces the worst. we find the two words *best* and *worst* are in opposition to each other, and are therefore emphatical; but in order to express this emphasis, we do not find ourselves under the least necessity of pronouncing these words louder or more forcibly than the words *corruption* and *produces*. The word *things* indeed must necessarily be pronounced feeble like an unaccented syllable of the word *best*; and it is on this feebleness of the word, which belongs to both parts of the emphasis, that the emphatic sense depends, much more than on the force which is given to the emphatic words themselves. Let us try to illustrate this by examples.

Prosperity gains friends, and adversity tries them. In this sentence we find the force of the emphatic words depends entirely on the feebleness with which we pronounce the words common to both parts of the antithesis : for if, instead of pronouncing the words

friends and *them* as unaccented syllables of *gains* and *tries*, we should give them the same force we do to the latter words, the emphasis and meaning of the sentence would be entirely lost. Let us take another example.

I do not so much request as demand your attention.

Here the words *your attention* may be called the elliptical words ; for it is by ellipsis only that they are omitted after request ; and these words must necessarily be pronounced like unaccented syllables of the word *demand*, or the sentence will be deprived of its energy. If we pronounce these words feebly, the words *request* and *demand* may only have common accented force, and yet the emphatic sense of the sentence will be very perceptible ; but if we pronounce *your attention* with as much force as the words *request* and *demand*, let us increase the force on these latter words as much as we please, we shall find it impossible to make the sentence emphatical.

Thus we see, that pronouncing the elliptical words feebly, and as if they were only unaccented syllables of those to which they belong, is of much more importance to the sense of a sentence, than any additional force on the emphatic word. If it be demanded what is the degree of force we must give to emphatic words when we *do* bestow this force on them, it may be answered, that this will in a great measure depend on the degree of passion with which the words are expressed ; but if we have merely an eye to the expression of the sense (for expressing the sense of a passage, and expressing the passion of it, are very different things) we may make the force of the emphatic words exceed that of the accented words as much as the accented force exceeds the unaccented.

Having

Having thus shown the nature of accent and emphasis, as they are two species of force, and endeavoured to evince the necessity of attending more to the inflexion of the accent than to any greater degree of force upon it, I shall, in the next place, give a concise view of the cause of emphasis; or that particular meaning in the words which requires a more than common force in the pronunciation of them.

L E S S O N XXXIII.

What it is that constitutes Emphasis.

IN every assemblage of objects, some will appear more worthy of notice than others. In every assemblage of ideas, which are pictures of these objects, the same difference will certainly reign among them: and in every assemblage of words, which are pictures of these ideas, we shall find some of more importance than others. It is the business of a speaker to mark this importance, and consequently a good speaker will make his pronunciation an exact picture of the words. The art of speaking then must principally consist in arranging each word into its proper class of importance, and afterwards giving it a suitable pronunciation. We have seen, in the last article, that the prepositions, conjunctions, and smaller words, are generally pronounced like unaccented syllables of the nouns, verbs, and participles, to which they belong; and that these are sometimes pronounced more or less forcibly, according to the peculiar meaning annexed to them.

Now what is this peculiar meaning in words which requires a more than ordinary force in pronouncing them, and properly denominates them emphatical?

phatical? This question, however difficult it may appear at first sight, may be answered in one word, *opposition*. Whenever words are contrasted *with* contradistinguished *from*, or opposed *to*, other words, they are always emphatical. When both parts of this opposition or contrast are expressed, the emphatic words become very obvious; as in the following passage from Pope:

'Tis hard to say, if greater want of skill
Appear in *writing*, or in *judging* ill:
But of the two, less dangerous is th' offence
To *tire* our *patience*, that *mislead* our *sense*;
Some *few* in *that*, but *numbers* err in *this*;
Ten *censure* wrong, for *one* who *writes* amiss.

In this passage, every word in Italics may be said to be emphatical; as every one of these words is opposed to some other word, as to its correlative or correspondent word. In the second line, *judging* is opposed to *writing*; in the fourth, *mislead* is opposed to *tire*, and *sense* to *patience*; in the fifth, *few* is opposed to *numbers*, and *this* to *that*; as in the last line, *one* is opposed to *ten*, and *writes* to *censure*; *wrong* and *amiss* being only two words for exactly the same idea, have no opposition to each other, and therefore cannot be emphatical.

But when the opposition, in which emphasis consists, is elliptical; that is, when but one part of the antithesis is expressed, and the other is to be supplied by the understanding, and made out by the pronunciation; when this is the case, I say, the emphatic word is not so easily discovered. Here then we must have recourse to the general import of the sentence; and whatever word we suppose to be emphatical, must be tried, by pronouncing it more forcibly

forcibly than the rest of the words ; and if this pronunciation suggests a phrase, which, if inserted in the sentence, would explain and illustrate it, we may be sure that word is emphatical. Let us try to make this clear by examples.

And if each system in gradation roll,
Alike essential to th' amazing whole ;
The least confusion but in *ONE*, not all
That system only, but the whole must fall.

In the third line of this passage, we find an uncommon effort in the author to express "the strong connections, nice dependencies" of one part of the general system upon another : and if we lay a strong emphasis on the word *one*, we shall find this connection and dependency very powerfully enforced ; for it will suggest this antithesis : "the least confusion, not in several or a great many parts of the universe, but even in one, would bring confusion on the whole." This paraphrase we not only find consistent with the sense of the poet, but greatly illustrative of it ; and hence we may determine the word *one* to be emphatical.

Gray's Elegy in a Country Church-yard affords us another striking instance of emphasis, where only one part of the antithesis is expressed. The writer is fortelling what some hoary-headed swain will say of him when he lies numbered among the un-honoured dead.

One morn I miss'd him on th' accustom'd hill,
Along the heath, and near his fav'rite tree ;
Another came, nor yet beside the rill,
Nor up the lawn, nor at the wood, was he.
The next with dirges due, in sad array,
Slow thro' the church-way path we saw him borne ;
Approach, and read (for *thou canst* read) the lay,
Grav'd on the stone, beneath yon aged thorn.

Here the words *thou canst* are emphatical, as they are evidently opposed to *I cannot*, which are understood; a very beautiful way of hinting the simplicity of the swain from his ignorance of the written characters of his language.

In these instances, the opposition suggested by the emphatical word is sufficiently evident; in other cases, perhaps, the antithesis is not quite so obvious; but if an emphasis can be laid on any word, we may be assured that word is in antithesis with some meaning agreeable to the general sense of the passage.

To illustrate this, let us pronounce a line of Marcus, in Cato, where, expressing his indignation at the behaviour of Cæsar, he says:

I'm tortur'd e'en to madness when I *think* of the proud victor.

And we shall find the greatest stress fall naturally on that word, which seems opposed to some common or general meaning; for the young hero does not say in the common and unemphatic sense of the word *think*, that he is tortured even to madness when he thinks on Cæsar, but on the strong and emphatic sense of this word, which implies, not only "when I hear or discourse of him, but even when I *think* of him, I'm tortur'd even to madness."

As the word *think* therefore rises above the common level of signification, it is pronounced above the common level of sound; and as this signification is *opposed* to a signification less forcible, the word may be properly said to be emphatical. For we must carefully remember that emphasis is *that stress we lay on words, which are in opposition or contradistinction to other words, expressed or understood.*

L E S.

LESSON XXXIV.

On the Different Forces of Emphatic Words.

IT is impossible not to have observed in the last Lesson, that the emphatic words of the latter kind, where but one part of the antithesis is expressed, are pronounced much more forcibly than those where both parts of the antithesis are laid down, and the opposition appears at full length. The reason seems to be this : as emphasis always implies opposition, either expressed or understood, when this opposition is expressed, it is sufficiently obvious, and needs not a more forcible pronunciation than accented words to make it perceived ; but when only one emphatic word is expressed, and the other understood, it is necessary to increase the force upon the word expressed, that what is in opposition to it, and is not expressed, may become more obvious and intelligible.

If these observations are just, we see an evident reason why most of those books, which mark the emphatical words in Italics, make almost every significant word emphatical ; and why this practice is so much decried by others, as a useless multiplication of emphasis : both these parties are in the right. The former perceiving great numbers of words in opposition to each other, very properly considered them as emphatical ; and perceiving at the same time, that almost every substantive, adjective, and verb, had as much force in the pronunciation as these emphatical words, they knew not how to draw the line between them, and so marked them all indiscriminately as emphatical. The latter, finding

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that

that very few words were pronounced more forcibly than the words we have just been describing, concluded that very few words were emphatical, because so few were to be pronounced more forcibly than the rest. Thus, for want of a distinction between the two kinds of emphatic words, neither party seems to have understood where the fault lay.

It must be confessed, however, that the practice of marking so many words in Italics, as emphatical, without distinguishing between emphasis *expressed*, and emphasis *understood*; and without telling us precisely the degree of force to be given to the words unmarked, was a much greater source of error than denying emphasis to such words as had no more force than common substantives, adjectives, and verbs. The latter opinion would at least leave the understanding to judge for itself, while the former would often mislead it. Marking every significant word as emphatical, tends greatly to give a turgid and bombastic pronunciation to common words at the same time that it lessens our attention to such as really deserve extraordinary force. This cannot be better explained than by quoting a passage from one of the best books of this kind, and making a few observations on it. The passage I intend to consider, is, the latter part of Pope's Prologue to Cato, as I find it in the Art of Speaking, p. 86.

*Britons, attend! be worth like this approv'd,
And show you have the virtue to be mov'd.
With honest scorn the first fam'd Cato view'd
Rome learning arts from Greece, whom she subdu'd.
Our scene precariously subsists too long
On French translation and Italian song.
Dare to have sense yourselves: assert the stage:
Be justly warm'd with your own native rage.*

Such

*Such plays alone should please a British ear,
As Cato's self had not disdain'd to hear.*

This passage is in general pretty accurately marked; but if we conceive the words in Roman letters to have exactly the same force as the unaccented syllables of the others, we shall soon see that many significant words are thrown too much into the shade. I know it will be said that these significant words, though they have not the force of the marked words, are still to have a sufficient degree of force to express their meaning. But this is the very error I am combating: this is the vague indefinite rule that echoes through all our books of this kind: this is the old asylum of ignorance and idleness, the constant resource of those, who, for want of ideas, pay us with words. The truth is, we must necessarily give these words the same force as the other words, or only the force of unaccented syllables; between these two forces there is no medium. The line is drawn by nature between *accent* and *no accent*; and, unless we studiously strive to do it, we cannot help striking the two forces in exact proportion to each other. If we pronounce the accented syllable stronger, the unaccented will be stronger likewise, and inversely. Those, therefore, who pronounce the accented syllable too feebly, will be too feeble in those that are unaccented; but we need only make them enforce the former, and the latter will be infallibly rectified.

LESSON XXXV.

*An Examination of the Propriety of marking the Words
in the forgoing Passage.*

THE word *this*, in the first line, is certainly entitled to as much force as *worth* and *approved*; and *show*, in the next line, to as much as *virtue* and *moved*. *Honest scorn*, in the third line, is impassioned, and will admit of emphasis above the accented words, as it may, very agreeably to the sense, be supposed to have this antithesis: *not merely with dislike, but with scorn*. The word *first*, in the same line, may be said to be emphatical in the same manner, as it points out Cato the *Censor*, in opposition to Cato of *Utica*, the hero of the prologue. In the fifth, the words *precariously subsists* must necessarily have more force than so many unaccented syllables, and ought therefore to have been in Italics, as well as the words *too long*. The sixth line needs no comment; every significant word is in opposition to another word, and is therefore emphatical. But in the next line, the word *yourselves*, which is opposed to *others*, not expressed in the same sentence, and therefore highly emphatical; this word, I say, is not distinguished from the word *sense*, or any other words that have common force, and is therefore confounded with them: whereas this word ought to have as much more force than the accented words, as they have more than the unaccented. The next line affords us an error of the same kind: the word *native* is emphatical, as it is opposed to *foreign*, not expressed, and therefore ought to have extraordinary force. The word *rage*, which is the elliptical word, as it may be called, common both to *foreign* and *native*, ought

ought no more to have the force of native, than if the antithesis had been expressed at length, in this manner: "Be justly warm'd, not with foreign rage, but with your own native rage": nor can we possibly pronounce *rage* with the same force as *native* without depriving *native* of its emphasis. Let it not be objected that *rage* is too significant a word to be sunk into an unaccented syllable of *native*, for if *native* be pronounced with its proper force, *rage*, though unaccented, will be more forcible than an unaccented syllable of a merely accented word. The last line affords an opportunity of strengthening the former observations, by some which are very familiar, and founded on the same reasons. The word *self*, in this line, is highly emphatical, as such an emphasis suggests this meaning: "Such plays alone should please a British ear, not only as a person of good sense, and nice mortals, would approve, but such as even Cato himself would approve"; for this meaning is not only agreeable to the sense of the author, but greatly enforces and illustrates it.

L E S S O N XXXVI.

A new Method of marking the different Forces of Words.

FROM the analysis given in the last Lesson of a passage from Pope, we plainly perceive how delicate a thing it is to mark the emphatic words properly, and how easily we may be misled by the generality of books in use. Advocate, therefore, as I am for the occasional use of marks, I am far from recommending them on all occasions. Many things may be useful at certain times and places, which, if used at all times and places, would be incommo-
dious

dious and embarrassing. Dividing words of difficult pronunciation into syllables, may sometimes be useful, even to those who read well ; but dividing every word into syllables, would be so far from assisting such a reader, that it would be the surest way to embarrass and perplex him. Italics, therefore, may be very usefully employed in printing, to mark emphasis, where it is not obvious, or where the sense of a passage might be mistaken for want of knowing it : but where the language is plain, and the meaning obvious, Italics are not only useless, but distressing to the reader. From the want of a clear idea of the nature of emphasis, and of the difference between accented and unaccented force, those who mark books for pronunciation think they have never done enough till they have put every single significant word into Italics. For as no distinction of force is settled between these words, and as every one is supposed to have a certain indefinite degree of force, the writer imagines he has done wonders in showing how much force a few words are susceptible of ; and the reader, who is struck with the sight of so much force in so small a compass, has not the least doubt of the emphasis of every one of these words, if he did but know how to pronounce them : thus, by endeavouring to give every word an emphatic force, he deprives those words that are really emphatical of the force which belongs to them, and distorts and adulterates the meaning, by a quaint and unnatural pronunciation.

But had we once a clear and distinct idea of emphasis, did we consider how few words are so emphatical as to require a greater force than accented words, that every accented word has an equal degree of force, and that those that are not accented,

have

have exactly the force of unaccented syllables : with these principles in view, I say, we might construct a notation, which, it is presumed, would convey a clearer idea of the several forces of speaking sounds, than any that has hitherto been hit upon. Let us, for example, take the foregoing passage from Pope : let us consider the less significant words as unaccented syllables of the others, and associate them together accordingly : and let us mark these words only, which have emphasis stronger than accent, with a different character.

Britons, attend ! be-worth like-this approv'd,
And-show you-have-the-virtue to-be-mov'd.
With-honest *scorn* the-first-fam'd-Cato-view'd
Rome learning-arts from-Greece, whom-she-subdu'd.
Our-scene precariously subsists too long
On-French translation and-Italian song.
Dare to-have-sense-your-selves ; assert the-stage ;
Be-justly warm'd with-your-own *nati-verage*.
Such-plays alone should-please a-British-ear,
As-Cato's *self* had-not dis-dain'd to-hear.

But if writing words in this manner should be found troublesome, or appear too much to disguise them, we need only but a hyphen between the accented and unaccented words, and the same effect will be produced ; that is, the whole assemblage will seem but one word ; by which means we shall have an exact idea of the relative force of each. Thus, the foregoing passage may be marked in the manner following :

Britons, attend ! be-worth like-this approv'd,
And-show you-have-the-virtue to-be-mov'd.
With-honest *scorn* the-first-fam'd-Cato-view'd
Rome learning-arts from-Greece, whom-she-subdu'd.

*Our-scene precariously subsists too long
 On-French translation, and-Italian song.
 Dare to-have-sense-your/elves ; assert the-stage ;
 Be-justly warm'd with-your-own native-rage.
 Such-plays alone should-please a-British-ear,
 As-Cato's self had-not disdain'd to-hear.*

Let it not be imagined that this mode of printing is proposed as a model in all cases for teaching to read : no ; such unusual combinations might, instead of improving some pupils, perplex and retard them ; but there are others, to whom this association may be highly useful in giving them a clear and distinct idea of the three kinds of force, of which all composition is susceptible ; and this, it is presumed, is better performed by this than by any method hitherto made known to us.

LESSON XXXVII.

Another Method of marking the different Forces of Words.

FROM the method of marking the words we have just proposed, it is impossible not to have taken notice of a circumstance which arises from it, and which, if properly attended to, will set the utility of this method in a still stronger light ; and that is, the classification that necessarily follows the uniting of unaccented words to those that are accented, as if they were syllables of them : this classification naturally divides a sentence into just so many portions as there are accents. Thus in the sentence before quoted,

Prosperity | gains friends, | and adversity | tries them,

there

there are four portions, and these portions to an ear unacquainted with the language would seem to be exactly so many words. Here then is a new principle of dividing sentences independent on the pauses, and which cannot fail to convey to us a clear idea of pronunciation. It has been before observed, that the emphasis which requires more force than the accented words but seldom occurs, and that when it does occur, the sense of the passage depends much more on the inflexion we give to the emphatic word, than on the force we pronounce it with. To these observations it may be added, that, when there is no uncommon emphasis in a sentence, we may often pronounce it with more or fewer accents, without materially affecting the sense. Thus in the following sentence, *Pitch upon that course of life which is the most excellent, and custom will make it the most delightful*—Spect. No. 447. the two words *excellent* and *delightful* are contrasted with each other, and therefore may be said to be emphatical, but the emphasis on these words, it is evident, requires no more force than several others in the sentence. Now this sentence, without any injury to the sense of it, may be pronounced in four portions, the four words *that, excellent, custom, and delightful*, having accented force, and the rest unaccented; as if written in the following manner:

Pitch upon that course of life | which is the most excellent |
and custom | will make it the most delightful.

Or it may be pronounced in ten portions, with no other alteration in the sense than to render it upon the whole sententious and emphatical, thus,

Pitch

Pitch | uponthát | cóurse | of life | whichisthemòst |
 éxcellent, | andcústom | willmakeit | themòst | delightful.

Where we see the sole difference between the former and latter pronunciation of this passage lies in giving accented force to four words in the one, and to ten in the other.

It must not be imagined that these divisions always indicate pauses ; no : this distinction into portions is the separation of a sentence into its accentual impulses ; and these impulses, though no pause intervenes, are as much distinguished by the ear as the portions separated by a pause. Thus the ear perceives as great a difference between the first manner of pronouncing the words *most*, where they sound like unaccented syllables of the words *excellent* and *delightful*, and the last, where they have an independent accent, as it would do, to have a pause inserted or omitted in any other part of the sentence.

This classification of words seems pregnant with instruction : by applying it to sentences of difficult pronunciation, we give the pupil a distinct idea of the different forces of words, and by these means convey him to that idea of them which we think the best. Let us suppose we wanted to instruct a pupil in the true emphatic force of a passage in Pope's Essay on Man, where the poet is enquiring after happiness.

Plánt | of celèstial | séed, | if dropp'd | belów,
 Sáy | in what mòtal | sóil | thou déign'st | to gròw ?
 Fair op'ning | to some cóurts propitious shrine,
 Or deep | with díamonds | in the fláming | mine ?
 Twín'd | with the wrèaths | Parnássian laurels yield,
 Or réap'd | in íron | hárvests | of the fièld ; —
 Fix'd to nò spot | is hàppiness | sincére,
 'Tis nówhere to be found, | or èverywhere.

It

If we wished to explain our sense of the manner in which this passage ought to be read, could we possibly take a better method than this of dividing it into such portions as are each of them pronounced like single words? In this mode of marking the lines, each word has its degree of force settled by the easiest method in the world, that of accented or unaccented syllables; and if to these accents are added the slide, or inflexion, with which every accent is necessarily pronounced, we have a notation of speaking sounds, that gives us as infallibly the leading notes of speech, as the notes of music conveys to us the tune of a song; the graces and beauties of singing and speaking must be conveyed by the living voice to the ear, but this does not preclude in either the utility of marks to the eye.

But though I would by no means recommend this association of words as a common lesson for youth, I am well persuaded that, on some occasions, it may be very useful to explain the pronunciation of some difficult passages by it. A youth will have a much clearer idea of the force he is to give to the subordinate words of a sentence, by considering them as syllables of the other words, than by any other explanation we can make use of; and in order to impress this idea, it may not be improper to write or mark phrases, with the words thus associated.

L E S S O N XXXVIII.

Utility of understanding the different Slides, and different Forces of Words.

IN the same manner I would recommend the use of accents, to mark the different slides of the voice.

Where

Where the language is smooth, and the meaning clear, any kind of marks would do more hurt than good ; but where the language is uncouth, and the meaning obscure, nothing can be more certain than the usefulness of some marks to direct the voice in the pronunciation. Let us illustrate this by some passages from Dr. Young. Speaking of the folly of those who delay an amendment of their lives, he says,

How excellent that life they ne'er will lead ?
 Time lodg'd in their own hands is folly's vails ;
 That lodg'd in fate's, to wisdom they consign :
 The things they can't but purpose they postpone.

This passage will lose much of its clearness, and all its beauty, if the word *fate's*, in the third line, is not pronounced with the falling inflexion : this inflexion will strongly mark the folly of consigning to wisdom, or using wisely, what is not in their own hands, but in the hands of fate.

The two following lines in this passage afford another opportunity of shewing how important to the sense is a particular inflexion on a particular word.

'Tis not in folly not to scorn a fool ;
 And scarce in human wisdom to do more.

If we do not give *folly* the emphasis with the falling inflexion, the thought will be scarcely intelligible. The same may be observed of the word *themselves* in the second line of the following passage :

All men think all men mortal but themselves ;
 Themselves, when some alarming shock of fate
 Strikes through their wounded hearts the sudden dread.

The following passage will afford an instance of the necessity of adopting the other inflexion on a particular

ular word, in order to elucidate and fix the meaning. The poet, speaking of the original grandeur of the passions, says,

What though our passions are run mad, and stoop
With low terrestrial appetite, to graze
On trash, on toys, dethron'd from high desire ;
Yet still through their disgrace, no feeble ray
Of greatness shines, and tells us whence they fell.

If we do not give the word *feeble* the emphasis with the rising inflexion, we shall be led to suppose that not even a feeble ray of greatness shines : a sense directly contrary to the scope of the author.

Milton, who from his fondness for the ancients, frequently departs widely from the idiom of his own language, affords us frequent instances of the necessity of attending nicely to the inflexion of voice with which we read, in order to preserve his meaning. Thus, where he is describing the fallen angels as sensible of the misery of their state, while they are gathering round their leader, he says,

Nor did they not perceive the evil plight
In which they were, or the fierce pains not feel.

The words *not* in this passage must necessarily have the emphasis with the rising inflexion, as this specific emphasis is the only way of rendering the sense of the passage intelligible.

As a farther proof of the necessity of distinguishing emphasis into two kinds, and of having a distinct and different mark for each, we need only attend to the pronunciation of the following passage from the same author, where he describes Satan's surprise at the sight and approach of the figure of Death.

Satan was now at hand, and from his seat
The monster moving, onward came as fast

With

With horrid strides ; hell trembled as he strode.
 Th' undaunted fiend what this might be admir'd ;
 Admir'd, not fear'd : God and his son except,
 Created thing nought valu'd he nor shunn'd ;
 And with disdainful look, thus first began.

Par. Lost, b. ii. v. 674.

There are few readers, who, in pronouncing this passage, would not give *admir'd*, in the fifth line, the rising slide, and *fear'd* the falling ; but nothing can be more evident than that this does not bring out the sense of the passage with half the force of a contrary position of the slides. The falling slide on *admir'd*, and the rising on *fear'd*, is agreeable to the general rule the ear always follows, in pronouncing positive and negative members, when it is unembarrassed by the intricacies of poetic language. Thus we see it is of little consequence to tell us a word is emphatical, unless the kind of emphasis is specified, and when this is done we find the sense of a passage is determined.

I shall conclude these observations, on the utility of marks, by shewing the very different sense of a sentence according to the different force and inflexion which is given to its several parts. When we take our leave of a person, we sometimes make use of the following sentence :

I wish you all the happiness this world can afford.

If we lay an equal stress upon the words *wish*, *all*, *happiness*, *this*, *world*, and *afford*, and pronounce the rest like unaccented syllables of these, we shall find a sense, implying that this world *can* afford great happiness ; but if we lay an emphasis with the falling inflexion on *all*, and one with the rising on *happiness*, and pronounce the rest of the words like unaccented

accented syllables of these, as if they were written in the following manner :

I wish you *à*ll the happiness | *this* world can afford :

Or thus,

I-wish-you-*à*ll-the-happiness | *this*-world-can-afford *.

In this case, I say, we shall find a very different sense produced ; for it will strongly intimate that this world has very little happiness to afford.

If these observations are just, we may perceive what great advantages we might reasonably expect from such a knowledge of the voice as would enable us to comprehend and practise the distinction of force, and the twofold distinction of inflexions here laid down. We should then have a language in which we might converse intelligibly on different modes of pronunciation : we could tell the reader plainly and simply, that such words require one species of force and inflexion, and such words another, without having recourse to such vague and indeterminate directions as saying, that " he must pronounce some words with emphasis, but not so as to deprive others of a certain degree of it." Whoever is curious to see the obscurity, which a want of these distinctions occasions, may consult some of our best writers on this subject, where they dispute with each other about the pronunciation of certain passages. Here he may see how men may wrangle without end, and each seem to have the victory, when they neither understand each other, nor even themselves, for want of precise and definite terms.

* In the first method of pronouncing this sentence, page 118, it seems to the ear to contain as many words as there are accents, viz. six. In the last, the sentence seems to consist only of two very long words, because there are in reality no more than two accents in it.

L E S S O N X X X I X .

R U L E S F O R R E A D I N G V E R S E .

On the Slides or Inflexions of Verse.

THE first general rule for reading verse, is, that we ought to give it that measured harmonious flow of sound, which distinguishes it from prose, without falling into that bombastic, chanting pronunciation, which makes it ridiculous. This medium, like all others where excellence resides, is not very easy to hit; and here, as in similar cases, the worst extreme must be avoided. For this purpose, it will not be improper, before we read verse with its poetical graces, to pronounce it exactly as if it were prose: this will be depriving verse of its beauty, but will tend to preserve it from deformity: the tones of voice will be frequently different, but the inflexions will be nearly the same.

But though an elegant and harmonious pronunciation of verse, will sometimes oblige us to adopt different inflexions from those we use in prose, it may still be laid down as a good general rule, that verse requires the same inflexions as prose, though less strongly marked, and more approaching to monotones. If therefore, we are at a loss for the true inflexion of voice on any word in poetry, let us reduce it to earnest conversation, and pronounce it in the most familiar and prosaic manner, and we shall, for the most part, fall into those very inflexions we ought to adopt in repeating verse.

This observation naturally leads us to a rule, which may be justly looked upon as the fundamental principle of all poetic pronunciation; which is, that wherever a sentence, or member of a sentence,
would

would necessarily require the falling inflexion in prose, it ought always to have the same inflexion in poetry; for though, if we were to read verse prosaically, we should often place the falling inflexion where the style of verse would require the rising, yet in those parts, where a portion of perfect sense, or the conclusion of a sentence, necessarily requires the falling inflexion, the same inflexion must be adopted both in verse and prose. Thus in Milton's description of the deluge, in *Paradise Lost*:

Meanwhile the south wind rose, and with black wings
Wide hov'ring, all the clouds together drove
From under heav'n : the hills, to their supply,
Vapour, and exhalation dusk and moist
Sent up amain : and now the thick'n'd sky,
Like a dark cieling flood ; down rush'd the rain
Impetuous, and continu'd till the earth
No more was seen ; the floating vessel swam
Uplifted, and secure with beaked prow
Rode tilting o'er the waves.

Paradise Lost, b. xi. v. 738.

In this passage, every member forming perfect sense, if read as so many lines of prose would end with the falling slide, and this is the slide they ought to end with in verse. The member, indeed, which ends with *impetuous*, ought to have the rising slide ; because, though it forms perfect sense, it is followed by a member which does not form sense by itself, and for this reason would necessarily adopt the rising slide if it were prose.

In the same manner, though we frequently suspend the voice by the rising inflexion in verse, where if the composition were prose, we should adopt the falling ; yet, wherever in prose, the member or sentence would necessarily require the rising

G

inflexion,

inflexion, this inflexion must necessarily be adopted in verse. An instance of all these cases may be found in the following example from Pope :

He, who through vast immensity can pierce,
 See worlds on worlds compose one universe ;
 Observe how system into system runs,
 What other planets circle other suns ;
 What vary'd being peoples ev'ry star ;
 May tell why heav'n has made us as we are.
 But of this frame, the bearings, and the ties,
 The strong connexions, nice dependencies,
 Gradations just, has thy pervading soul
 Look'd through ? or can a part contain the whole ?
 Is the great chain, that draws all to agree,
 And drawn supports, upheld by God, or thee ?

Pope's Essay on Man.

If this passage were prose, every line but the fifth might end with the falling inflexion ; but the fifth being that where the two principal constructive parts unite, and the sense begins to form, here, both in prose and verse, must be the principal pause, and the rising inflexion. The two questions with which the ninth and tenth line end, ought to have the rising inflexion also, as this is the inflexion they would necessarily have in prose ; though from injudiciously printing the last couplet, so as to form a fresh paragraph, the word *whole* is generally pronounced with the falling inflexion, in order to avoid the bad effect of a question with the rising inflexion at the end of a paragraph ; which would be effectually prevented by uniting the last couplet to the rest, so as to form one whole portion, and which was undoubtedly the intention of the poet.

Having premised these observations, I shall endeavour to throw together a few rules for the reading

ing of verse, which, by descending to particulars, it is hoped will be more useful, than those very general ones, which are commonly to be met with on this subject, and which, though very ingenious, seem calculated rather for the making of verses than the reading of them.

L E S S O N XL.

Of the Accent and Emphasis of Verse.

RULE I. In verse, every syllable must have the same accent, and every word the same emphasis as in prose; for, though the rhythmical arrangement of the accent and emphasis is the very definition of poetry, yet, if this arrangement tends to give an emphasis to words which would have none in prose, or an accent to such syllables as have properly no accent, the rhythmus, or music of the verse, must be entirely neglected. Thus the article *the* ought never to have a stress, though placed in that part of the verse where the ear expects an accent.

E X A M P L E.

Of all the causes which conspire to blind
 Man's erring judgement, and misguide the mind,
 What the weak head with strongest bias rules,
 Is pride, the never failing vice of fools. *Pope.*

An injudicious reader of verse would be very apt to lay a stress upon the article *the* in the third line, but a good reader would neglect the stress on this, and transfer it to the words *what* and *weak*. Thus also, in the following example, no stress must be laid on the word *of*, because we should not give it any in prosaic pronunciation.

Ask of thy mother earth, why oaks are made
Taller and stronger than the weeds they shade. *Pope.*

For the same reason the word *as*, either in the first or second line of the following couplet ought to have no stress.

Eye nature's walks, shoot folly as it flies,
And eatch the manners living as they rise. *Pope.*

The last syllable of the word *excellent*, in the following couplet, being the place of the stress, is very apt to draw the reader to a wrong pronunciation of the word, in compliance with the rhythmus of the verse.

Their praise is still, the style is excellent :
The sense they humbly take upon content. *Pope.*

But a stress upon the last syllable of this word must be avoided as the most childish and ridiculous pronunciation in the world. The same may be observed of the word *eloquence*, and the particle *the* in the following couplet :

False eloquence, like the prismatic glass,
Its gaudy colours spreads on ev'ry place. *Pope.*

If, in compliance with the rhythmus, or tune of the verse, we lay a stress on the last syllable of *eloquence*, and on the particle *the* in the first of these verses, to a good judge of reading scarcely any thing can be conceived more disgusting.

LESSON XLI.

RULE II. Almost every verse admits of a pause in or near the middle of the line, which is called the *cæsura* ; this must be carefully observed in reading verse,

verse, or much of the distinctness, and almost all the harmony will be lost.

E X A M P L E.

Nature to all things fix'd the limits fit,
And wisely curb'd proud man's pretending wit ;
As on the land while here the ocean gains,
In other parts it leaves the wide sandy plains ;
Thus in the soul, while memory prevails,
The solid pow'r of understanding fails ;
Where beams of warm imagination play,
The memory's soft figures melt away. Pope.

These lines have seldom any points inserted in the middle, even by the most scrupulous punctuists ; and yet nothing can be more palpable to the ear than that a pause in the first at *things*, in the second at *curb'd*, in the third at *land*, in the fourth at *parts*, in the fifth at *soul*, is absolutely necessary to the harmony of those lines ; and that the sixth, by admitting no pause but at *understanding*, and the seventh, none but at *imagination*, border very nearly upon prose. The reason why these lines will not admit of a pause any where but at these words, will be evident to those who have perused the former part of this work on the division of a sentence ; and if the reader would see one of the most curious pieces of analysis on this subject in any language, let him peruse the chapter on Versification, in Lord Kaimes's Elements of Criticism ; where he will see the subject of pausing, as it relates to verse, discussed in the deepest, clearest, and most satisfactory manner. It will be only necessary to observe in this place, that though the most harmonious place for the capital pause is after the fourth syllable, it may, for the sake of expressing the sense strongly and suitably,

suitably, and even sometimes for the sake of variety, be placed at several other intervals.

E X A M P L E S.

'Tis hard to say—if greater want of skill.
 So when an angel—by divine command,
 With rising tempests—shakes a guilty land.
 Then from his closing eyes—thy form shall part,
 And the last pang—shall tear thee from his heart.
 Inspir'd repuls'd battalions—to engage,
 And taught the doubtful battle—where to rage.
 Know then thyself—presume not God to scan;
 The proper study of mankind—is man.

L E S S O N XLII.

RULE III. In order to form a cadence in a period in rhyming verse, we must adopt the falling inflexion with considerable force in the *cæsura* of the last line but one.

E X A M P L E.

One science only will one genius fit,
 So vast is art, so narrow human wit;
 Not only bounded to peculiar arts,
 But oft in those confin'd to single parts;
 Like kings, we lose the conquests gain'd before
 By vain ambition still to make them more;
 Each might his sev'ral province—well command,
 Would all but stoop to what they understand. *Pope.*

In repeating these lines, we shall find it necessary to form the cadence, by giving the falling inflexion with a little more force than common to the word
province.

province. The same may be observed of the word *prospect* in the last line of the following passage :

So pleas'd at first the tow'ring Alps we try,
Mount o'er the vales, and seem to tread the sky ;
Th' eternal snows appear already past,
And the first clouds and mountains seem the last :
But those attain'd, we tremble to survey
The growing labours of the lengthen'd way ;
Th' increasing prospect—tires our wand'ring eyes,
Hills peep o'er hills, and Alps on Alps arise.

RULE IV. A simile in poetry ought always to be read in a lower tone of voice, than that part of the passage which precedes it.

E X A M P L E.

'Twas then great Marlborough's mighty soul was
prov'd,
That in the shock of charging hosts unmov'd,
Amidst confusion, horror, and despair,
Examin'd all the dreadful scenes of war ;
In peaceful thought the field of death survey'd,
To fainting squadrons sent the timely aid ;
Inspir'd repuls'd battalions to engage,
And taught the doubtful battle where to rage.
So when an angel, by divine command,
With rising tempests shakes a guilty land,
(Such as of late o'er pale Britannia past)
Calm and serene he drives the furious blast ;
And pleas'd th' Almighty's orders to perform,
Rides on the whirlwind, and directs the storm.

Addison.

This rule is one of the greatest embellishments of poetic pronunciation, and is to be observed no less in blank verse than in rhyme. Milton's beautiful description of the sports of the fallen angels, affords us a good opportunity of exemplifying it.

Part curb their fiery steeds, or shun the goal
 With rapid wheels, or fronted brigades form.
 As when, to warn proud cities, war appears
 Wag'd in the troubl'd sky, and armies rush
 To battle in the clouds, before each van
 Prick forth the aëry knights, and couch their spears,
 Till thickest legions close ; with feats of arms
 From either end of heav'n the welkin burns.
 Others with vast Typhæan rage more fell
 Rend up both rocks and hills, and ride the air
 In whirlwind ; hell scarce holds the wild uproar.
 As when Alcides, from Œchalia crown'd
 With conquest, felt th' invenom'd robe, and tore
 Through pain up by the roots Thessalian pines,
 And Lichas from the top of Ceta threw
 Into th' Euboic sea.

Par. Lost. b. ii. v. 531.

In reading this passage the voice must drop into a monotone at the commencement of each simile : as it proceeds, the voice gradually slides out of the monotone, to avoid too great a sameness ; but the monotone itself, being so essentially different from the preceding style of pronunciation, becomes one of the greatest sources of variety.

LESSON XLIII.

RULE V. Where there is no pause in the sense at the end of a verse, the last word must have exactly the same inflexion it would have in prose.

Over their heads a crystal firmament,
 Whereon a saphire throne, inlaid with pure
 Amber, and colours of the flow'ry arch. *Milton.*

In this example, the word *pure* must have the falling inflexion, whether we make any pause at it or not, as this is the inflexion the word would have if the sentence

sentence were pronounced prosaically. For the same reason the words *retir'd* and *went*, in the following example, must be pronounced with the rising inflexion.

At his command th' uprooted hills retir'd
Each to his place ; they heard his voice, and went
Obsequious ; heav'n his wonted face renew'd,
And with fresh flow'rets hills and valleys smil'd.

Milton.

RULE VI. Sublime, grand, and magnificent description in poetry requires a lower tone of voice, and a sameness nearly approaching to a monotone.

This rule will surprise many, who have always been taught to look upon a monotone, or sameness of voice, as a deformity in reading. A deformity. it certainly is, when it arises either from a want of power to alter the voice, or a want of judgement to introduce it properly ; but I presume it may be with confidence affirmed, that when it is introduced with propriety, it is one of the greatest embellishments of poetic pronunciation.

EXAMPLE.

And if each system in gradation roll,
Alike essential to th' amazing whole,
The least confusion but in one, not all
That system only, but the whole must fall.
Let earth unbalanc'd from her orbit fly,
Planets and suns run lawless through the sky ;
Let ruling angels from their spheres be hurl'd,
Being on being wreck'd, and world on world,
Heav'n's whole foundations to their centre nod,
And Nature tremble to the throne of God :
All this dread order break !—for whom ? for thee ?
Vile worm !—oh madness ! pride ! impiety ! *Pope.*

The series of grand images which commences at the fifth line, fills the mind with surprise approach-

ing to astonishment. As this passion has a tendency to fix the body, and deprive it of motion, so it is best expressed in speaking by a deep and almost uniform tone of voice: the tone indeed may have a small slide upwards at *sky*, *world*, and *God*, but the words *fly*, *hurld*, and *nod*, require exactly the same monotonous sound with which the rest of the line must be pronounced.

LESSON XLIV.

WHAT has been just observed in the last Lesson, leads us to another rule in reading verse, which, though subject to exceptions, is sufficiently general to be of considerable use.

RULE VII. When the first line of a couplet does not form perfect sense, it is necessary to suspend the voice at the end of the line with the rising slide.

EXAMPLE.

Far as creation's ample range extends,
The scale of sensual, mental pow'rs ascends. *Pope.*

This rule holds good even where the first line forms perfect sense by itself, and is followed by another forming perfect sense likewise, provided the first line does not end with an emphatic word which requires the falling slide.

EXAMPLE.

Self-love, the spring of motion, acts the soul;
Reason's comparing balance rules the whole.
: All Nature is but art unknown thee,
: All chance, direction which thou canst not see:

All

All discord, harmony not understood,
 All partial evil, universal good :
 And spite of pride, in erring reason's spite,
 One truth is clear, *Whatever is, is right.* *Pope.*

In all these couplets, except the last, the first line forms perfect sense by itself, but the variety and harmony of the verse requires they should be all equally read with the rising slide on the last word. But if the first line ends with an emphatical word requiring the falling slide, this slide must be given to it, but in a higher tone of voice than the same slide in the last line of the couplet.

E X A M P L E.

Vice is a monster of so frightful mein,
 As to be hated needs but to be seen ;
 Yet seen too oft, familiar with her face,
 We first endure, then pity, then embrace.
 But where the extreme of vice was ne'er agreed ;
 Ask where's the North, at York 'tis on the Tweed :
 No creature owns it in the first degree,
 But thinks his neighbour farther gone than he.
 E'en those who dwell beneath its very zone,
 Or never feel the rage, or never own :
 What happier natives shrink at with affright,
 The hard inhabitant contends is right. *Pope.*

In the first line of the last couplet but one, the word *zone* is emphatical, and requires the falling slide ; but this slide must not be in so low a tone as it is in the last word of the next line.

But when the first line of a couplet does not form sense, and the second line, either from its not forming sense, or from its being a question, requires the rising slide : in this case, the first line must end

with such a pause as the sense requires, but without any alteration in the tone of the voice.

E X A M P L E.

When the proud steed shall know why man restrains
His fiery course, or drives them o'er the plains ;
When the dull ox, why now he breaks the clod,
Is now a victim, and now Egypt's god :
Then shall man's pride and dullness comprehend
His actions', passions', being's, use and end :
Why doing, suffering, check'd, impell'd, and why
This hour a slave, the next a deity.

In this passage the words *restrain* and *clod* ought to have no inflexion, and *plains* and *God* the rising.

In the same manner, if a question requires the second line of the couplet to adopt the rising slide, the first ought to have a pause at the end, but the voice, without any alteration, ought to carry on the same tone to the second line, and to continue this tone almost to the end.

E X A M P L E.

Shall burning Ætna, if a sage requires,
Forget to thunder, and recall her fires ?
On air or sea new motions be impress,
O blameless Bethel, to relieve thy breast ?
When the loose mountain trembles from on high
Shall gravitation cease, while you go by ?
Or some old temple nodding to its fall,
For Chartres' head reserve the hanging wall ?

In this passage the three first couplets are questions requiring the rising slide at the end, and must therefore have the first lines end with a sameness of voice, which sameness must begin each succeeding line,

line, and continue till it approaches the end, which adopts the rising inflexion. The last couplet is of exactly the same form as the rest; but as it ends a paragraph, it must, both for the sake of variety and harmony, have its first line end with the rising, and its last with the falling slide.

The same principles of harmony and variety induce us to read a triplet with a sameness of voice, or a monotone, on the end of the first line, the rising slide on the end of the second, and the falling on the last.

Waller was smooth, but Dryden taught to join
 The varying verse, the full resounding line,
 The long majestic march, and energy divine. }

This rule, however, from the various sense of the triplet, is liable to many exceptions. But with very few exceptions, it may be laid down as a rule that a quatrain, or stanza of four lines of alternate verse may be read with the monotone ending the first line, the rising slide ending the second and third, and the falling the last.

E X A M P L E.

Full many a gem of purest ray serene,
 The dark unfathom'd caves of ocean bear;
 Full many a flow'r is born to blush unseen,
 And waste its sweetness on the desert air.

Some village Hampden, that with dauntless breast
 The little tyrant of his fields withstood;
 Some mute inglorious Milton here may rest;
 Some Cromwell guiltless of his country's blood.

Gray's Elegy.

These

These rules for reading verse will be farther illustrated in the Praxis, at the end of this work, where the reader may see large portions, containing each variety classed under its peculiar head, serving as lessons for those who are not sufficiently advanced to comprehend the rules.

A N

EXPLANATION

OF THE

FIGURES OF RHETORIC,

WITH

DIRECTIONS for the proper Manner of
pronouncing them

LESSON XLV.

HITHERTO sentences have been considered only with regard to their external form, and their plain and obvious meaning. We have seen them in all their variety of simple and compound; have observed them in every diversity of structure, and have examined at large, and with some degree of attention, the connexion that subsists between their several parts, so as to determine the precise meaning and import of the whole. Thus far, however, sentences may be considered as pertaining to grammar only.* There is another view in which

* Les Grammairiens & les rheteurs ayant fait des observations sur le différentes manières de parler, il ont faites des classes particulier de ces différentes manières afin de mettre plus d'ordre & d'arrangement dans leurs réflexions. Les manières de parler dans lesquelles ils n'ont remarqué d'autre propriété que celle de faire connoître ce qu'on pense, sont appellées simplement *phrases expressions, périodes*; mais celles qui expriment non seulement des pensées, mais encore des pensées énoncées d'une manière particulière qui lui donne un caractère propre, celles-là dis-je sont appellées *figures*, parce qu'elles paroissent, pour ainsi dire, sous une forme particulière, & avec ce caractère propre, qui les distingue les unes des autres & de tout ce qui n'est que phrase ou expression. *Du Marfais des Tropes, p. 9.*

we may contemplate them, which may be called rhetorical ; and that is, not only when the sentence has a simple and definite meaning, but when this meaning is cast into a peculiar form, and therefore called a figure : and it is to this latter meaning, that is to the figurative sense of words, that language owes its peculiar force and beauty.

These figures may be divided into two kinds ; namely, into such as are common to every species of composition, and into such as belong more particularly to oratory. The former of these, such as Metaphors, Allegories, &c. have no reference to delivery, and may be considered as perfect, whether they are spoken or not ; the latter, such as Irony, Apostrophe, Climax, &c. suppose a pronunciation suitable to each, and without which they have not half their beauty : the first of these figures we may, for the sake of distinction, call rhetorical, and the last, oratorical. But, as many of the figures of each of these kinds are nearly allied to both, it may not be improper to give a summary account of both, that each of them may be better understood.

I shall not enter into a minute discussion of the difference between a trope and a figure, but shall content myself with following the accurate and philosophical Du Marfais on this subject, who considers the former as a species of the latter, and defines a figure to be, *a manner of speaking distinguished by a particular modification, which reduces it to a certain class ; and which renders it more lively, more noble, and more agreeable, than a manner of speaking which expresses the same thought without this particular modification of it.*

This he illustrates by a passage from Bruyere, where he says, "There are certain subjects, in which

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“ which mediocrity is intolerable ; poetry, music, painting, and public speaking.” Here, says Du Marfais, there is no figure, that is to say, the whole phrase merely expresses the thought of Bruyere, without any turn which particularly characterises it ; but when he adds, “ What punishment is it to hear “ a frigid composition pompously delivered, or poor “ verses pronounced with emphasis !” This, says our author, is the same thought, but there is added to it the expression of surprise and admiration ; and this expression makes it a figure. Or in other words a trope or figure, is, where a word or sentence is to be understood in a sense different from its most common and ordinary usage ; and it is this peculiar sense or form of the thought which constitutes the figure of the expression. This cannot be better illustrated than by the use of the word *taste*. When we say a person has *a fine taste for wines*, the word is used in its most common and ordinary sense ; but when we say he has *a fine taste for painting, poetry, or music*, we use the word figuratively : in the latter use of the word, therefore, there is a figure, and in the former none.

Having thus given a general idea of the nature of rhetorical figures, I shall proceed to give a particular account of them ; and first of the Metaphor.

LESSON XLVI.

Métaphor.

A METAPHOR is an expression, where a word or phrase departs from its more common and ordinary sense to another, which it resembles in some respects, and differs from in others : or, in fewer words,

words, it may be defined to be a simile, or comparison, without the sign of comparison. Thus when we say, *Demosthenes was the bulwark of Athens*; the word *bulwark* is a metaphor, because, as a bulwark guards a place from its enemies, so Demosthenes, by his eloquence, guarded the Athenian state. But if we say *Demosthenes was as a bulwark to Athens*, then it becomes a simile or comparison; so that a metaphor is a stricter or closer comparison, and a comparison, a looser and less compact metaphor.

“Metaphors,” says an ingenious and judicious author*, “abound in all writings: from scripture they might be produced in vast variety. Thus our blessed Lord is called a *vine*, a *lamb*, a *lion*, &c. Thus men, according to their different dispositions, are styled *wolves*, *sheep*, *dogs*, *serpents*, &c. And indeed metaphors not only abound in the sacred writings, but they overspread all language; and the more carefully we examine authors, not only poets but philosophers, the more shall we discover their free and large use of metaphors, taken from the arts and sciences, the customs of mankind, and the unlimited fields of nature.

Allegory.

An allegory is a continuation of several metaphors, so connected in sense as to form a kind of parable or fable. It differs from a single metaphor, says the above mentioned author, in the same manner as a cluster on the vine does from a single grape. This we may illustrate by a very happy example of his own, where, speaking of the metaphor, he says,

* Gibbons's Rhetoric, p. 24

" Of all the flowers that embellish the regions of
 " eloquence, there is none that rises to such an
 " eminence, that bears so rich and beautiful a blos-
 " som, that diffuses such a copious and exquisite fra-
 " grance, or that so amply rewards the care and cul-
 " ture of the poet or the orator." *

Quintilian observes, that the most beautiful species of composition is that where there is a mixture of the comparison, the allegory, and the trope ; an instance of which he gives us in the following passage from Cicero :

" What estuary, what part of the sea, can you ima-
 " gine so much vexed with the tossing and agitations of
 " the waves ? How violent the perturbations and fury
 " of our popular assemblies, for the election of magi-
 " strates ! The space of only one day or night often
 " throws all things into confusion, and sometimes only a
 " small breath of rumour shall quite change the opinion
 " of the whole people." *Quintil. lib. vii. cap. 6.*

Metonymy.

A *Metonymy* is a figure, where one name is put for another, for which it may be allowed to stand, on account of some relation or coherence between them. Thus a humane prince is called a *Titus*, a cruel one a *Nero*, and a great conqueror an *Alexander*. Cicero, speaking of the study of eloquence, says,

To omit Greece, which always claimed the pre-eminence for eloquence ; and Athens, the inventress of all sciences, where the art of speaking was invented and perfected ; in this city of ours, no studies have prevailed more than that of eloquence.

Where the words *Greece* and *Athens* stand to denote the inhabitants of those places ; and it is this usage

* Gibbons's Rhetoric, p. 27.

of the city or country for the inhabitants that forms the metonymy.

Synéchoche.

A *Synechoche* puts the whole for a part, or a part for the whole, as,

Thy growing virtues justify'd my cares,
And promised comfort to my *silver hairs*.

Pope's Homer.

That is, my *old age*.

Achilles' wide-destroying wrath, that pour'd
Ten thousand woes on Greece, O Goddess, sing!

Homer's Island, b. i. v. 1. Gibbon's Rhet. p. 74.

Where we may observe, that putting a certain number for an uncertain one, that is, ten thousand woes for the great number of woes brought on Greece by the wrath of Achilles, forms a species of the figure *synechoche*.

Hyperbole.

An *Hyperbole* is a figure that goes beyond the bounds of strict truth, and represents things as greater or smaller, better or worse than they really are.

Milton's strong pinion now not heav'n can bound,
Now serpent-like in prose he sweeps the ground.

Pope.

Virgil, describing the swiftness of Camilla, says :

————— Camilla
Outstripp'd the winds in speed upon the plain,
Flew o'er the fields, nor hurt the bearded grain ;
She swept the seas, and, as she skimm'd along,
Her flying foot, unbath'd in billows, hung.

Dryden, Æn. vii.

Catachrésis.

Catachrêsis.

The *Catachrêsis*, or abuse, borrows the name of one thing to express another, which either has no proper name of its own, or if it has, the borrowed name is more surprising and agreeable, on account of its novelty and boldness : thus the word *drink*, in the following passage, is so bold a figure as to be properly styled a *Catachrêsis* :

Phemius ! let acts of gods and heros old,
What ancient bards in hall and bow'r have told
Attemper'd to the lyre, your voice employ,
Such the pleas'd ear will *drink* with silent joy.

Pope's Homer's Odyssey.

L E S S O N XLVI.

THE figures which follow, and which, for the sake of distinction, may be styled oratorical figures, are such as derive much of their beauty from a proper delivery : this delivery we shall endeavour to describe ; and if the description conveys but a faint idea of the proper manner of pronouncing them, it must be remembered that a faint idea of this pronunciation is better than none at all.

Irony.

Irony is a figure, in which one extreme is signified by its opposite extreme ; or where we speak of one thing and design another, in order to give the greater force and poignancy to our meaning. Thus Cicero sometimes applies it in the way of jest and banter, where he says,

We

We have much reason to believe the modest man would not ask him for his debt, where he pursues his life. *Pro Quint. c. 11.*

At other times, by way of insult and derision. Thus, when he would represent the forces of Cataline as mean and contemptible, he says,

O terrible war ! in which this band of profligates are to march under Cataline. Draw out all your garrisons against this formidable body !

And at other times, in order to give the greater force to his argument, he seems, as it were, by this figure to recall and correct what he had said before : as in his oration for Milo :

But it is foolish in us to compare Drusus Africanus, and ourselves, with Clodius ; all our other calamities were tolerable, but no one can patiently bear the death of Clodius.

In pronouncing the first of these passages, we should assume an over-acted approbation, and such a tone of voice as seems to exclude all doubt of the integrity of the person we sneer at : this tone is low and drawling, and must be accompanied by a lifting-up of the hands, as if it were a crime to think otherwise than we speak.

In the second passage, we must assume a fear, as if occasioned by the most terrible danger. The voice must be in a high tremulous tone, and the hands lifted up, with the palms and fingers open, as if to defend us from approaching ruin.

In the third passage, we must assume a disapprobation approaching to contempt : the voice must be in a low tone, and the right-hand with the palm and fingers open, waved from the left to the right,

as if to set aside something too insignificant to be attended to ; but the last member must have the tone of approbation, as if the object of it were something very noble and sacred.

—— Satan beheld their plight,
And to his mates thus in derision call'd.
O friends, why come not on these victors proud ?
Erewhile they fierce were coming, and when we
To entertain them fair with open front
And breast (what could we more ?) propounded terms
Of composition, straight they chang'd their minds,
Flew off, and into strange vagaries fell
As they would dance ; yet for a dance they seem'd
Somewhat extravagant and wild : perhaps
For joy of offer'd peace ; but I suppose
If our proposals once again were heard,
We should compel them to a quick result.

Milton's Paradise Lost, b, vi. v. 609.

This passage, as Mr. Addison observes, is nothing but a string of puns, and those very bad ones too : but whatever may be its merits in other respects, it affords an excellent opportunity of practising the pronounciation of irony. It must begin by an affected surprize, and proceed with a seriousness and seeming sincerity till the seventh line, when the word *for* is to have an emphasis with the rising inflexion, and to be pronounc'd with an air of uncertainty whether it were a dance or not. A sneer commences at *perhaps*, which must be pronounc'd with a sly arch tone, as if perfectly secure of the consequences of another onset.

L E S-

L E S S O N XLVIII.

Ecphonestis.

EXCLAMATION and *Interrogation* have been treated at large in the former part of this work ; but there they have been considered only with respect to pause and inflexion of voice : here it will be necessary to consider them more rhetorically, and to endeavour to show what tones, passions, and gestures, they demand.

Ecphonestis, or *Exclamation*; is a figure which shows that the mind labours with some strong and vehement passion. It is generally expressed by such interjections as O ! Oh ! Ah ! Alas ! and the like, which may be called the signs of this figure.

But first we may observe, that while other figures are confined to some particular passion, this seems to extend to all, and is the voice of nature under any kind of commotion or concern : this *voice*, however, is not (as we are told in our grammars) always in a high and elevated tone : strong passion is not unfrequently expressed by a low tone, for though both loudness and highness generally accompany any sudden emotion of soul, it is certain that we may cry out in a loud and high tone without much emotion, and express the strongest emotion, provided it is not sudden, without being either very high or very loud. The tone of the passion, therefore, must direct the tone of the voice in this figure. Accordingly we find that joy unexpected adopts this figure, and elevates the voice to the highest pitch.

O my

————— O my soul's joy !
 If after ev'ry tempest come such calms,
 May the winds blow till they have waken'd death.
Shakespeare's Othello.

O joy, thou welcome stranger ! twice three years
 I have not felt thy vital beam ; but now
 It warms my veins, and plays about my heart :
 A fiery instinct lifts me from the ground,
 And I could mount ————— *Revenge, Act iii.*

Sorrow in the extreme likewise adopts this figure,
 and raises the voice into a high tone : thus Lady
 Constance, in King John, cries out,

I am not mad—I would to heav'n I were !
 For then 'tis like I should forget myself :
 Oh if I could, what grief should I forget !

But a slight degree of sorrow, or pleasing melancholy,
 adopts this figure in a soft middle tone of voice : thus
 the Duke, in Shakspeare's Twelfth Night, relieving
 his melancholy with music, says,

That strain again ! it had a dying fall !
 Oh, it came o'er my ear, like the sweet south,
 That breathes upon a bank of violets,
 Stealing and giving odour.

While the contemptuous reproach and impatience
 of Lady Macbeath, uses the exclamation in a harsh
 and lower tone of voice :

————— O proper stuff !
 This is the very painting of your fears :
 This is the air-drawn dagger, which you said
 Led you to Duncan.

Thus Cicero, speaking of his banishment, from
 which he had been so honourably recalled, begins
 H in

in a low and mournful tone, but ends in a high and exulting one :

Oh mournful day to the senate and all good men ! calamitous to the state, afflictive to me and my family ; but to posterity glorious, and worthy of admiration !

Pro Sext. cap. 12.

Again, in his defence of Cælius, endeavouring to expose his accusers to the indignation of the court, he cries out, in a loud and high tone,

Oh ! the great and mighty force of truth, which so easily supports itself against all the wit, craft, subtlety, and artful designs of men !

At other times he adopts this figure to express disdain or contempt : as, when speaking of Pompey's house, which Mark Anthony had purchased, he says to him, in a low contemptuous tone,

Oh consummate impudence ! dare you go within those walls ! dare you venture over that venerable threshold, and show your audacious countenance to the tutelar deities which reside there ?

Philipp. ii. c. 27.

Thus we see the Exclamation adapts itself to the passion which adopts it, and is either in a high or low tone of voice, as the passion requires ; but as it is seldom adopted but when there is a strong emotion of soul, it is generally heard in a loud tone, though not always in a high one : this distinction of voice is so little understood or attended to, that it is no wonder we find our grammars echoing from each other, that this figure always requires a high and elevated tone.

L E S-

LESSON XLIX.

Erotésis.

EROTESIS, or *Interrogation*, is a figure by which we express the emotion of our mind, and infuse an ardour and energy into our discourse by proposing questions.

This figure as it relates to grammar, has been already treated of at large, and that slide or inflexion of voice which distinguishes one species of it has been fully explained and inculcated: for, as the learned professor Ward observes, "every interrogation or question is not figurative. When we enquire about a thing that is doubtful, in order to be informed, this is no figure, but the natural form of such expressions: as if I ask a person, *where he is going, or what he is doing.* But it then becomes figurative, when the same thing may be expressed in a direct manner; but the putting it by way of question, gives it a much greater life and spirit: as when Cicero says, *Cataline, how long will you abuse our patience? do not you perceive your designs are discovered?* He might indeed have said, *You abuse our patience a long while: you must be sensible your designs are discovered.* But it is easy to perceive how much this latter way of expression falls short of the force and vehemence of the former."

This figure, like the last, is the vehicle of every passion and emotion of the mind. But if we consider it only as a departure from the declarative form, and not accompanied by any passion, it wonderfully varies and enlivens the style, by holding personal

converse as it were with the reader or auditor, and urging him to attention by the answer it leads him to expect. If this figure is formed by the verb only, and without the interrogative words, it frequently commences and continues with a monotone, and ends with an inflexion of voice, which not only pleases the ear by the striking variety it produces, but rouses the attention by its more immediate address to the understanding. But when to these marking properties we annex emotion or passion, this figure becomes the most powerful engine in the whole arsenal of oratory. How does Cicero press and bear down his adversary by the force of interrogations, when pleading for his client he thus addresses himself to his accuser !

I will make you this offer, Plancius ; choose any one tribe you please, and show, as you ought, by whom it was bribed : but if you cannot, and, in my opinion, will not even attempt to do this, I will shew you how he gained it. Is this a fair contest ? Will you engage on this ground ? It is an open, honourable challenge to you. Why are you silent ? Why do you dissemble ? Why do you prevaricate ? I repeatedly insist upon this point, I urge you to it, press it, require it, nay, I demand it of you.

His interrogations to Tubero, in his oration for Ligarius, have the same irresistible force.

What, Tubero, did that naked sword of your's mean in the battle of Pharsalia ? at whose breast was its point aimed ; What was then the meaning of your arms, your spirit, your eyes, your hands, your ardor of soul ? What did you desire, what wish for ? I press the youth too much ; he seems disturbed. Let me return to myself. I too bore arms on the same side.

As these questions follow in a series they have the nature of a climax, and ought to be pronounced
with

with increasing force to the end ; that is, every succeeding question should be pronounced higher and louder than the preceding, and the last higher and louder than all.

What uncommon force and spirit do the questions of Germanicus to his mutinous soldiers give to his reproaches !

What is there in these days, that you have not attempted, what have you not profaned ? What name shall I give to this assembly ? Shall I call you soldiers ? you, who have besieged with your arms, and surrounded with a trench, the son of your emperor ? Shall I call you citizens ? you who have so shamefully trampled upon the authority of the senate ? you, who have violated the justice due to enemies, the sanctity of embassy, and the rights of nations ?

Tacitus, Annals, lib. i.

The beauty of this passage depends much upon the pronunciation of the word *you* : for as it is in opposition to the question beginning with a verb, like that, it ought to have the rising inflexion ; but this inflexion ought to be pronounced with a large scope of sound, beginning low and ending high, the voice dwelling a considerable time on the pronunciation : this will in some measure express that surprize and indignation with which the questions are charged ; and if the second *you* is made more emphatical than the first, and the third than the second, the force and variety of the passage will be considerably augmented.

LESSON L.

Aparithmesis, or Enumeration, Gradation, and Climax.

I HAVE associated these different figures under the same head, because there is something as similar in their pronunciation as in their structure and

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meaning,

meaning, and this similitude may serve to illustrate and explain what there is alike in the pronunciation of each. What is common to these figures is an accumulation of particulars, which particulars form a whole; and the pronunciation in all of them should mark strongly that unity and wholeness in which the force and beauty of the figure consists. This pronunciation has been explained at large in the article *Series*, Lesson XX. and to this the reader must be referred. It seems only necessary to add here, that in proportion to the degree of passion with which any of these figures are charged, the pronunciation of the latter members should rise in force and elevation of voice above the former, that the whole may conclude with a suitable force and variety. But even where there is no passion in the enumeration of particulars, and one does not rise above another in importance, it seems highly proper to increase the force and elevation of voice on the latter members, in order to avoid too great a sameness, and to make the sentence end with harmony. Thus, when Cicero enumerates the great qualities of Pompey:

What language can equal the valour of Pompey? What can be said, either worthy of him, new to you, or which every one has not heard? For those are not the only virtues of a general which are commonly thought so. It is not courage alone which forms a great leader, but industry in business, intrepidity in dangers, vigour in acting, promptness in executing, prudence in concerting. All which qualities appear with greater lustre in him than in all the other generals we ever saw or heard of.

Pro Leg. Man. c.

In the same manner when Mr. Addison enumerates the several particulars in Milton's allegorical character of death,

The

The descriptive part of this allegory is likewise very strong, and full of sublime ideas : the figure of Death, the regal crown upon his head, his menace of Satan, his advancing to the combat, the outcry at his birth, are circumstances too noble to be passed over in silence, and extremely suitable to this king of terrors. *Spect. No.*

In these enumerations we do not find the particulars rising in force as they proceed ; but as their sameness of form requires a sameness of inflexion, in order to shew they are parts of a whole, so a small increase of force and elevation on each subsequent particular seems necessary, in order to make the whole more varied and agreeable.

Climax, or Gradation, taken in the strictest sense, is an assemblage of particulars forming a whole in such a manner, that the last idea in the former member becomes the first in the latter, and so on, step by step, till the climax or gradation is completed. There is great strength as well as beauty in this figure, when the several steps rise naturally out of each other, and are closely connected by the sense which they jointly convey. This mutual relation of parts we may perceive in the following example :

There is no enjoyment of property without government, no government without a magistrate, no magistrate without obedience, and no obedience where every one acts as he pleases.

This climax is a concluding series, and must have its two first members pronounced with the falling inflexion ; the third with the rising, and the last with the falling, in a lower tone of voice than any of the rest.

In the same manner, when Cicero is pleading for Milo, he says,

H 4

Nor

Nor did he commit himself only to the people, but also to the senate ; not to the senate only, but likewise to the public forces ; nor to these only, but also to his power with whom the senate had intrusted the whole common-wealth.

In this climax the circumstances rise in importance, and should therefore have an increasing force and elevation of voice as they proceed. The two first members must end with the falling inflexion—*these only* with the rising, and the last with the falling, but in a more forcible and elevated tone than the rest.

The same may be observed of the following climax of Demosthenes :

Not only did I not speak these things, but I did not write them ; not only did I not write them, but I did not make them a part of my embassy ; and not only did I not make them a part of my embassy, but I did not so much as advise them.

Here we may observe that every portion ends with the falling inflexion, the second in a louder and higher tone than the first, and the third higher and louder than the second.

A similar figure from Cicero must be pronounced somewhat differently.

What hope is there remaining of liberty, if whatever is their pleasure, it is lawful for them to do ; if what is lawful for them to do, they are able to do ; if what they are able to do, they dare do ; if what they dare do, they really execute ; and if what they execute, is no way offensive to you ?

In pronouncing this figure, the voice must adopt the falling inflexion on each particular ; it must increase in force and elevation till it comes to the last member, and this must have still more force than the

the former members, but must be pronounced in a low concluding tone.

A perfectly similar pronunciation will suit the following climax from Shakspeare :

What a piece of work is man ! how noble in reason !
how infinite in faculties ! in form and moving how ex-
press and admirable ! in action how like an angel ! in ap-
prehension how like a God !

Hamlet.

L E S S O N L I.

Epanâphora.

EPANAPHORA, or *Repetition*, is a figure which gracefully and emphatically repeats either the same words, or the same sense in different words.

This figure is nearly allied to the *Aparithmesis* and *Climax*, and requires nearly the same pronunciation, that is, the repeated words must be pronounced with a sameness of inflexion, but with an increasing force and elevation of voice upon each. This expresses that force, uniformity, and diversity, which constitutes the beauty of this figure.

There is scarcely a more beautiful instance of this figure than in Cicero's Second Oration against Anthony.

As trees and plants necessarily arise from seeds, so are you, Anthony, the seed of this most calamitous war. You mourn, O Romans, that three of your armies have been slaughtered — they were slaughtered by Anthony : you lament the loss of your most illustrious citizens — they were torn from you by Anthony : the authority of this order is deeply wounded — it is wounded by Anthony : in short, all the calamities we have ever since beheld (and what calamities have we not beheld ?) if we reason rightly, have been entirely owing to Anthony. As Helen was of

H₅

Troy,

Troy, so the bane, the misery, the destruction of this state — is Anthony.

The former part of this passage forms a kind of dialogue, where both the question and answer require the same inflexion, but in different pitches of voice. Thus, *You mourn, O Romans, that three of your armies have been slaughtered*, must be pronounced in an open middle tone of voice without much force; but, *they were slaughtered by Anthony*, in a lower, louder, and more energetic tone; the two succeeding portions ought to be pronounced in the same manner, with an increasing force and a higher tone on the word Anthony: the two last members are of a different structure from the former, and must be pronounced somewhat differently; that is, Anthony, must be pronounced in a lower tone than in the former members, but with increasing force to the last. In pronouncing this passage in this manner, it has the effect of a climax; every part has a relation to every part; and all the parts belong to each other, and form a striking and harmonious whole.

Sometimes, however, in this figure, especially in verse, the parts do not so necessarily belong to each other as to form a whole; and when this is the case, the pronounciation ought to be as various and as musical as possible, that the repetition of the same words may not too much cloy the ear, and injure the melody of the verse.

Thus, in the lamentation of Orpheus for his beloved Eurydice, in Virgil's *Georgics*, b. iv. v. 465.

Te dulcis conjux; te solo in littore secum,
Te veniente die, te decedente canebat.

Thee, his lov'd wife, along the lonely shores:
Thee, his lov'd wife, his mournful song deplores;

Thee

Thee, when the rising morning gives the light,
Thee, when the world was overspread with night.

Gibbon's Rhetoric, p. 210.

This beautiful repetition requiring a tender plaintive tone does not admit of much variety, nor does it stand in need of it. Every *thee* ought to have the rising inflexion and a pause after it. The first, *his lov'd wife*, may have a pathetic monotone; and the second may have the falling inflexion on *lov'd*, and the rising on *wife*, which will form a variety and add to the pathos. Some variety and pathos may also arise from pronouncing the second and fourth *thee* with the voice sliding higher and a pause longer than at the first and third.

Thus the beautiful repetition of the word *fall'n* in Dryden's Ode requires such a variety only as is consistent with the harmony. Every *fall'n* ought to have a long pause after it, with such an inflexion as the verse requires, and the tone of voice, with respect to its height, ought to be more elevated on the last than on any of the former.

He chose a mournful muse,
Soft pity to infuse;
He sung Darius, great and good,
By too severe a fate,
Fall'n, fall'n, fall'n, fall'n,
Fall'n from his high estate,
And welt'ring in his blood.

Lord Kaimes, in his *Elements of Criticism*, tells us, that the line *fall'n, fall'n, fall'n, fall'n*, represents a gradual sinking of the mind, and therefore is pronounced with a falling voice by every one of taste without instruction. It is not easy to understand what his lordship means by the falling voice, with which he says this line is to be spoken. If he

means that the voice is to fall gradually lower upon every succeeding word, we need but try this pronunciation, immediately to discover the impropriety of it; but by the falling tone it is probable was meant a tone of pity, which increases as we repeat the words, but which by no means requires that the voice should drop into a lower key upon every succeeding word: this would entirely overturn the melody of the stanza, for the sake of something like a childish echo to the sense. The truth is, in pronouncing this repetition properly, we must assume a low plaintive tone; pronounce the first *fall'n* with the rising inflexion approaching to a monotone, the second nearly in a monotone with the falling inflexion; the third with the falling inflexion, and the fourth with the rising, without any monotone at all. The fifth *fall'n*, which begins the sixth line, must have the rising inflexion sliding very high, that the voice may fall gradually upon the succeeding words, and form a cadence.

There is a similar repetition in the first stanza of this ode, which requires a variety of emphasis in the pronunciation very important to the sense and harmony of the whole.

Happy, happy, happy pair!
 None but the brave,
 None but the brave,
 None but the brave deserves the fair.

The first line must be pronounced with the same inflexions as the fifth line of the last example, but in a quite opposite tone of passion; that, in a low mournful tone, this in a high, gay, and lively one. The second line must have the falling inflexion with emphatic force on the word *brave*: the third line must have a stronger emphasis, with the falling inflexion

flexion on *none*, and the last line a still more forcible emphasis, with the same inflexion on *but* : and this diversity will be found absolutely necessary to prevent a too great sameness in the pronunciation.

This, I think, is nearly the pronunciation which Mr. Sheridan gives these lines, who, it must be allowed, pronounces the whole ode in a very masterly manner.

LESSON LII.

Prolépsis.

PROLEPSIS, or *Anticipation*, is a figure, by which the speaker suggests an objection to what he is advancing, and returns an answer to it. This figure affords an orator a favourable opportunity of altering his voice and manner, and by this means of throwing a greater variety into his pronunciation. The nature of the figure dictates the manner of delivering it. When we propose an objection against ourselves, candour requires a certain fairness and openness of manner which may show we do justice to the opinion of our adversary, and want to conceal nothing from our judges. This frankness of manner is best expressed by a clear open tone of voice, somewhat higher and louder than the general tone of the discourse, nearly as if we were calling out to a person at a distance ; after which the answer must begin in a low firm tone, that the objection and answer may be the more clearly distinguished, and that what we oppose to the objection may have more the appearance of cool reason and argument. An excellent example of this figure is in Cicero's Oration for Archias.

How many examples of the bravest men have the Greek and Latin writers left us, not only to contemplate but to imitate ! These illustrious models I have always set before me in the government of the state, and have formed my conduct by contemplating their virtues.

But it will be asked, were those great men who are celebrated in history distinguished for that kind of learning which you so highly extol ? It would be difficult, I grant, to prove this of them all ; but what I shall answer is nevertheless certain. I own, then, that there have been many men of excellent dispositions, and distinguished virtue, who, without learning, and by the almost divine force of nature herself, have attained to great wisdom and worth ; nay, farther, I will allow, that nature without learning is of greater efficacy towards the attainment of glory and virtue, than learning without nature ; but then I affirm, that when to an excellent natural disposition are added the embellishments of learning, there always results from this union something astonishingly great and extraordinary.

Before the prolepsis in this passage, as generally in every other where it occurs, the voice falls into a low tone, as having concluded some branch of the discourse : this gives it a better opportunity of striking into the higher tone proper to the objection ; and when this is pronounced, the voice falls into a lower tone, as it begins the answer, and rises again gradually with the importance of the subject.

• We have a beautiful instance of this figure in Cato.

But, grant that others can with equal glory,
Look down on pleasures and the bait of sense,
Where shall we find the man that bears affliction
Great and majestic in his ills like Cato ?

The two first lines of this passage require a plain, high, open tone of voice, and the two last a lower
tone

tone accompanied with a slight expression of reproach for supposing any one could be equal to Cato.

Pope affords us another instance of this figure.

You think this cruel. Take it for a rule,
No creature smarts so little as a fool.

The words "you think this cruel" must be pronounced in a high loud tone of voice, and the rest in a lower and softer tone.

We have a striking instance of this figure in Pope, where, speaking of the daring flights of the ancients, he says,

I know there are to whose presumptuous thoughts
Those fewer beauties even in them seem faults ;
Some figures monstrous and mis-shap'd appear,
Consider'd singly or beheld too near,
Which but proportion'd to their light or place,
Due distance reconciles to form and grace.

Essay on Criticism, v. 169.

The objection and answer in this passage are so little distinguished by the author, that unless we distinguish them by a different tone of voice, an auditor would not well conceive where the objection ends and the answer begins. In reading this passage, therefore, we must pronounce the two first lines in a high, open, declarative tone of voice, and commence the third in a low concessive tone approaching to a monotone ; this monotone must continue till near the end of the fifth line, when the voice is to adopt the rising inflexion in a somewhat higher tone at the end ; and to commence the sixth line in a still higher tone, pause with the rising inflexion at *distance*, and finish the line with the voice going gradually lower to the end.

L E S S O N L I I I.

Synchorésis.

SYNCHORESIS, or *Concession*, is a figure by which we grant or yield up something, in order to gain a point, which we could not so well secure without it.

This figure, with respect to its pronunciation, seems the reverse of the former. For in that, as we must commence in an open elevated tone, and drop into a low and firm one, so in this, we must pronounce the concessive part of the figure in a low, light tone, as if what we allowed our adversary was of no great importance, and then assume the argument in a strong elevated tone, as if we had acquired a double force from the concession we had made. Thus Cicero, pleading for Flaccus, in order to invalidate the testimony of the Greeks, who were witnesses against his client, allows them every quality but that which was necessary to make them credited.

This, however, I say concerning all the Greeks; I grant them learning, the knowledge of many sciences; I do not deny that they have wit, fine genius, and eloquence: nay, if they lay claim to many other excellencies, I shall not contest their title: but this I must say; that nation never paid a proper regard to the religious sanctity of public evidence, and are total strangers to the obligation, authority, and importance of truth.

The first part of this passage, which forms the concession, should be spoken in a slight, easy manner, and in a tone rather below that of common conversation; but the assertion in the latter part should rise into a somewhat higher tone, and assume a strength

a strength and firmness expressive of the force of the argument. It may not be improper to remark to those who understand the two inflexions of the voice, that the several members of the concession seem to require the rising inflexion.

Nothing more confounds an adversary than to grant him his whole argument, and at the same time either to shew that it is nothing to the purpose, or to offer something else that may invalidate it, as in the following example :

I allow that nobody was more nearly related to the deceased than you, I grant that he was under some obligations to you ; nay, that you have always been in friendly correspondence with each other ; but what is all this to the last will and testament ?

The concession in this passage must be pronounced in a moderate, conciliating tone of voice ; but the question at the end must rise into a higher, louder, and more forcible tone.

There is an uncommon force in a passage of Cato's speech concerning the punishment of the traitors in Cataline's conspiracy, which manifestly arises from the figure upon which we are treating.

Let them, since our manners are so corrupted, be liberal out of the fortunes of our allies ; let them be compassionate to the robbers of the public treasury : but let them not throw away our blood, and by sparing a few abandoned villains, make way for the destruction of all good men.

In this example the tone of voice, with respect to height, is nearly the same throughout : but the second member assumes a much stronger and firmer, though rather lower tone, and necessarily ends with the rising inflexion.

L E S-

L E S S O N L I V .

Epanorthosis.

EPANORTHOSIS, or *Correction*, is a figure by which we retract or recall what we have spoken, for the sake of substituting something stronger or more suitable in its place.

The use of this figure lies in the unexpected interruption it gives to the current of our discourse, by turning the stream as were back upon itself, and then returning it upon the auditor with redoubled force and precision. The nature of this figure dictates its pronunciation; it is somewhat akin to the parenthesis. What we correct should be so pronounced as to seem the immediate effusion of the moment, for which purpose it does not only require a separation from the rest of the sentence, by an alteration of the voice into a lower tone, but an abrupt discontinuance of the member immediately preceding. This, however, is one of the most difficult things to execute in the whole art of speaking, and must be managed nicely not to have the appearance of affectation: for which reason it would be better for the generality of readers to consider this figure merely as a parenthesis, and to pronounce it accordingly. Cicero makes use of this figure in his Oration for Milo.

Can you be ignorant, among the conversation of this city, what laws—if they are to be called laws, and not rather the firebrands of Rome and the plagues of the commonwealth—this Clodius designed to fasten and fix upon us?

The

The figure in this passage may be read like a parenthesis: the voice should break short at *laws*; at *if* it should assume a lower, swifter, and more indignant tone, at *commonwealth* it should slide upwards into what is called a suspension, and at *this* assume the tone with which the sentence commenced. The same directions may be applied to the interjected member, in the following passage of Cicero, in his defence of Plancius:

For what greater blow could those judges—if they are to be called judges, and not rather parricides of their country—have given to the state, than when they banished that very man, who, when prætor, delivered the republic from a neighbouring, and who, when consul, saved it from a civil war.

Sometimes this figure comes after the sense is completed, and then the preceding member closes without the break; but in this case we may make a pause after the first words of the correction, as if to demur and to correct ourselves, in order to rectify an oversight. This may be exemplified in the following passage of Cicero's Third Philippic:

Octavius Cæsar, though but a youth, nay, rather a boy, inspired with an incredible and divine spirit and courage, at that very time when the fury of Anthony was at its height, and when his cruel and pernicious return was so much dreaded; when we neither solicited nor imagined nor desired it, because it seemed utterly impracticable, raised a most powerful army of invincible veterans, for which service he threw away his own estate; but—I have used an improper word—he did not throw it away, he bestowed it for the salvation of the commonwealth.

A pause at *but* and *word*, in the latter part of the sentence, will mark the correction more strongly.
It.

It may be remarked also, that though this figure must be pronounced in a lower tone of voice than the former part of the sentence, it ought to have much more force and dignity.

LESSON LV.

Anástrophe.

ANASTROPHE, or *Inversion*, is a figure by which we place last, and perhaps at a great distance from the beginning of the Sentence, what, according to the common order, should have been placed first.

Milton begins his *Paradise Lost* by a beautiful example of this figure.

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater man
Restore us, and regain the blissful seat;
Sing, heavenly Muse, that on the secret top
Of Oreb or of Sinai didst inspire
That shepherd who first taught the chosen seed
In the beginning how the heav'ns and earth
Rose out of Chaos.

The natural order of the words in this passage would have been, "Heav'nly Muse, sing of man's first disobedience," &c. and in this arrangement of the words no pause is necessary between the verb *sing* and its object, *of man's first disobedience*, &c. but when the object of the verb, with all its concomitants, are placed before the verb, as in the example, we then find the pause preceding the verb *sing* increase in proportion to its distance from the beginning of its object, *of man's first disobedience*, &c.

It

It may be laid down as a good general rule, that whenever the natural order of the words is changed, there must be a pause between those portions that are disarranged, though no pause would be necessary, if the words were in their natural order. Thus in the following passage from the same author :

Th' angelic blast
Fill'd all the regions : from their blissful bow'rs
Of Amaranthine shade, fountain, or spring,
By the waters of life, where'er they sat
In fellowship of joy, the sons of light
Hasted, resorting to the summons high,
And took their seats.

Paradise Lost, b. xi. v. 76.

The natural order of the words would be, "The sons of light hasted from their blissful bow'rs," &c. where we may observe that a very small pause, if any, would be admitted at *hasted* in this order of the words, but that as they stand in Milton, a considerable pause is required at this word, and a still greater at *joy*, as it is here the inversion ends and the natural order begins.

We have in Lowth's Grammar another instance of the necessity of pausing when the order of the words is inverted, which is as worthy of being quoted for the good sense it contains, as for the opportunity it affords of exemplifying the present rule.

The connective parts of sentences are the most important of all, and require the greatest care and attention ; for it is by these chiefly that the train of thought, the course of reasoning, and the whole progress of the mind in continued discourse of all kinds is laid open, and on the right use of these the perspicuity, that is, the first and greatest beauty, of style principally depends.

Lowth's Grammar, p. 128.

The

The adverbial phrases, *by these chiefly*, and *on the right use of these*, are classes of words which would require a pause, even if they came in their natural order after the verbs *laid open* and *depends*; but as they come before these verbs, and are separated from them by many other words, a long pause after each is indispensably necessary; though in no edition of this grammar that I have seen is there any pause marked.

LESSON LVI.

Apostrophe.

APOSTROPHE, or *Occasional Address*, is a figure in which we interrupt the current of our discourse, and turn to another person, or to some other object different from that to which our address was at first directed. This figure is seldom used, but when, in a violent commotion, the speaker turns himself on all sides, and appeals to the living and the dead, to angels and to men, to rocks, groves, and rivers, for the justice of his cause, or calls upon them to sympathize with his joy, grief, or resentment.

The tone of voice to be employed in pronouncing this figure is as various as the passions it assumes; but as these passions are generally very vehement, a higher and louder tone of voice is generally necessary in the apostrophe than in that part of the oration that precedes it. When we address inanimate things, especially if they are supposed to be distant, the voice must rise in height and loudness, as if the speaker were resolved to make them hear him. In this manner we may presume Cicero pronounced that

that fine apostrophe in his Oration for Milo, when, speaking of the death of Clodius, he says.

O ye judges, it was not by human counsel, nor by any thing less than the immediate care of the immortal gods, that this event has taken place. The very divinities themselves, who beheld that monster fall, seemed to be moved, and to have inflicted their vengeance upon him. I appeal to, I call to witness, you, O ye hills and groves of Alba; you the demolished Alban altars; ever account holy by the Romans, and coeval with our religion, but which Clodius in his mad fury, having first cut down, and levelled the most sacred groves, had sunk under heaps of common buildings; I appeal to you, I call you to witness, whether your altars, your divinities, your powers, which he had polluted with all kinds of wickedness, did not avenge themselves when this wretch was extirpated? And thou, O holy Jupiter! from the height of thy sacred mount, whose lakes, groves, and boundaries, he had so often contaminated with his detestable impurities; and you, the other deities, whom he had insulted, at length opened your eyes to punish this enormous offender. By you, by you, and in your sight, was the slow, but the righteous and merited vengeance executed upon him.

In pronouncing this passage it is evident that the speaker must raise his voice at *I appeal*, &c. and with a force and rapidity bordering on enthusiasm, continue the voice in this pitch till the invocation of Jupiter, who, as the supreme being, is supposed to be present, and to be too sacred to be addressed with the same violence as inanimate objects; for which reason the speaker must lower his voice into a solemn monotone, and continue in this lower tone with increasing force to the end.

L E S S O N LVII.

Afyndeton and Polyfyndeton.

ASYNDETON and *Polyfyndeton*, or *Omission* and *Redundance of Copulatives*, are figures, by which the thought and language are strengthened and invigorated either by leaving out or repeating the conjunctive particles. The learned Dr. Ward says, that “the *Afyndeton* leaves out the connecting particles, “to represent either the celerity of an action, or “the haste and eagerness of the speaker; and that “the *Polyfyndeton* adds a weight and gravity to an expression, and makes what is said to appear with an “air of solemnity, and, by retarding the course of “the sentence, gives the mind an opportunity to consider and reflect upon every part distinctly.”

System of Oratory, vol. ii. p. 50, 51.

That these figures are very properly employed to signify swiftness or slowness of thought or action, it cannot be denied; but that they are not always so employed is evident from a thousand examples. But though we frequently omit the particles, for the sake of a greater variety and compactness of style, and to avoid a too tedious repetition, yet we ought never to introduce them but where the thought requires it, and where they seem to accumulate force and emphasis to a subject.

There is an example of both these figures in a passage of Demosthenes, which may serve to explain these observations.

For as to naval power, and the number of forces, and revenues, and a plenty of martial preparations, and, in a word, as to other things that may be esteemed the strength

strength of a state, these are all both more and greater than in former times ; but all these things are rendered useless, inefficacious, abortive, through the power of corruption.
- *Philippic iii.*

In the first part of this sentence, the repetition of the conjunction *and* seems to add to the strength of the particulars it enumerates, and each particular demands a deliberate and emphatic pronunciation in the rising inflexion ; but the last part of the sentence without the particles being expressive of the impatience and regret of the speaker, requires a swifter pronunciation of the particulars.

In the exordium to Cicero's Second Oration against Cataline, we have an instance of the *Asyndeton* which is much celebrated.

At length, at length, O Romans ! have we driven, or dispatched, or forced into a voluntary retreat, Lucius Cataline, intoxicated with insolence, breathing out guilt, impiously meditating the destruction of his country, and threatening you and this city with all the calamities of fire and sword. He is gone, he is vanished, he is escaped, he is sallied out.

The latter member of this passage, which forms the figure *Asyndeton*, must be pronounced with a swiftness expressive of the flight of Cataline ; but this swiftness should rather be in the pronunciation of the words themselves than in omitting the pauses between them : for it may be laid down as a good general rule, that wherever there is a particle omitted there must always be a pause ; and though in the present example, the pauses should not be so long as in solemn and deliberate pronunciation, yet it ought to be quite as perceptible, and bear the same proportion to the time taken up in delivering the words.

I

These

These figures partake of the nature of the *Anaphora*, or Enumeration, and require the same inflexion of voice on each particular, as in the Series, or Climax ; but, as was before observed, though the *Polyisyndeton*, or repetition of particles, generally requires a solemn, deliberate, and emphatic pronunciation on each particular, the *Asyndeton*, or omission of particles, does not always require a greater swiftness and precipitancy.

I shall illustrate both these positions by examples from the scripture :

But the fruit of the spirit is love, joy, peace, long-suffering, gentleness, goodness, faith, meekness, temperance ; against such there is no law.

In pronouncing this passage, we find it necessary to pause considerably after each word, that each may be distinctly apprehended ; nothing like swiftness or precipitancy is required here, but a calmness and deliberation suited to the sense of the text : but in the following passage from Romans, viii. 35. every particular requires a degree of emphasis.

Who shall separate us from the love of Christ ? Shall tribulation, or distress, or persecution, or famine, or nakedness, or peril, or sword ? Nay, in all these things we are more than conquerors, through him that loved us.

Here the members of the sentence, being interrogations beginning with a verb, require the rising inflexion approaching to a monotone, with a considerable stress upon each but particularly on the last, where the voice must slide much higher than on the rest ; but each portion in the succeeding beautiful climax must have the falling inflexion, except the last, at *creature* :

For

For I am persuaded that neither death nor life ; nor angels, nor principalities, nor powers ; nor things present, nor things to come ; nor height nor depth ; nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord.

This passage contains five portions of words, each portion, except the last, forming a class of words associated either by their similitude or opposition : each of these classes, except the last, requires the falling inflexion, with some degree of emphasis on the last word. The voice must be low, firm, and deliberate, upon the first portion at *life*, and increase its force, loudness and elevation, by the smallest degrees, and in the same inflexion on *powers*, *come*, and *depth* : on *creature* the voice should adopt the rising inflexion, and then lower its tone deliberately and gradually to the end.

LESSON LVIII.

Enantiōsis.

ENANTIOSIS, or *Antithesis*, is a figure, by which things, very different or contrary, are contrasted or placed together, that they may mutually set off and illustrate each other.

Few of the figures of rhetoric derive more beauty from a proper pronounciation than this. The understanding is not more enlightened by a contrast in the thought, than the ear is gratified by expressing this contrast with a suitable antithesis of the voice. Nothing can better illustrate the force and beauty of this figure than a passage in Sterne's sermon on the house of mourning and the house of feasting, where, describing the house of feasting, he says,

I 2

When

When the gay and smiling aspect of things has begun to leave the passages to a man's heart thus thoughtlessly unguarded—when kind and caressing looks of every object without that can flatter his senses, have conspired with the enemy within to betray him and put him off his defence—when music likewise hath lent her aid, and tried her power upon the passions—when the voice of singing men and the voice of singing women, with the sound of the viol and the lute, have broke in upon his soul, and in some tender notes have touched the secret springs of rapture—that moment let us dissect and look into his heart—see how vain ! how weak ! how empty a thing it is ! Look through its several recesses—those pure mansions formed for the reception of innocence and virtue—sad spectacle ! behold those fair inhabitants now dispossessed—turned out of their sacred dwellings, to make room—for what ?—at the best for levity and indiscretion—perhaps for folly—it may be for more impure guests, which possibly, in so general a riot of the mind and senses, may take occasion to enter unsuspected at the same time.

In pronouncing this passage the voice ought to assume a plaintive tone approaching to a monotone, and proceed in this manner till it comes to the *springs of rapture*, when the former of these words is to have the falling and the latter the rising inflexion of voice, sliding up to a considerable height ; then the voice must fall suddenly into a low tone, with a severity approaching to indignation, at the really wretched state of the heart, under the disguise of so much seeming happiness. This sudden alteration of the voice from high and plaintive to low and indignant, will wonderfully set off the contrast in the description, and give double energy and beauty to the thought.

We have another instance of this beautiful figure in Shippen's speech, in Chandler's Parliamentary Debates, where he shows the inefficacy of honest
counsel,

counsel, when once vice and luxury have gained the ascendant in a state.

If there are in this new parliament any men devoted to their private interest, and who prefer the gratification of their passions to the safety and happiness of their country, who can riot without remorse in the plunder of their constituents, who can forget the anguish of guilt in the noise of a feast, the pomp of a drawing room, or the glare of an equipage, and think expensive wickedness and the gaieties of folly equivalent to the fair fame of fidelity and the peace of virtue—to them I shall speak to no purpose; for I am far from imagining any power in my words to gain those to truth who have resigned their hearts to avarice or ambition, or to prevail upon men to change opinions, which they have indeed never believed, though they are hired to assert them. For their is a degree of wickedness which no reproof or argument can reclaim, as there is a degree of stupidity which no instruction can enlighten.

Chandler's Parliamentary Debates, 1741.

In pronouncing this passage we must begin the first part in a plaintive tone of voice, and continue this tone till the word *virtue*; here the voice must be suspended some time in the rising inflexion, after which it must drop into a low solemn tone on *to them*, &c. this tone must continue nearly till the end, when at *For there is*, &c. to this tone must be added a degree of asperity and indignation with which the passage must close.

There are certain examples of this figure, where, though the words and thoughts are opposed to each other, they are in so small portions, and succeed each other so rapidly, that it would have the appearance of affectation to endeavour to make any great difference in pronouncing them. Thus Cicero, speaking of Pompey, says,

He waged more wars than others had read; conquered more provinces than others had governed; and had been

trained up from his youth to the art of war ; not by the precepts of others, but by his own commands ; not by miscarriages in the field, but by victories ; nor by campaigns, but by triumphs.

Pro. Leg. Man. c. x.

In pronouncing this passage the opposing parts ought to have no more diversity than what is required by the harmony of the sentence ; but, in order to show the contrasted parts distinctly, it will not be improper to make a longer pause between them than if there were no opposition in the sense ; a pause of some length at *Wars, provinces, others, and field*, will be quite sufficient to show the antithesis in the thought.

The same observations are applicable to another passage of Cicero, where, opposing the conduct of Verres, when governor of Sicily, to that of Marcellus, who took Syracuse, the capital of that island, he says,

Compare this peace, with that war ; the arrival of this governor, with the victory of that general ; his profligate troops, with the invincible army of the other ; the luxury of the former, with the temperance of the latter : you will say that Syracuse was founded by him that who took it ; and taken by him, who held it when founded.

In pronouncing this passage, it will be necessary to make a considerable pause between each opposing part, and this with the emphasis that naturally falls on these parts will sufficiently diversify them to the ear.

There are other instances where, though the contrasted parts consist but of few words, they require, in pronouncing them, a diversity of voice. Thus in Blair's Sermon on Gentleness :

As there is a worldly happiness which God perceives to be no more than disguised misery ; as there are worldly honours

honours which in his estimation are reproach ; so there is a worldly wisdom which in his sight is foolishness. Of this worldly wisdom the characters are given in the scriptures, and placed in contrast with those of the wisdom which is from above. The one is the wisdom of the crafty ; the other, that of the upright : the one terminates in selfishness ; the other in charity : the one is full of strife and bitter envyings ; the other of mercy and of good fruits.

The first principal constructive part of the first sentence of this passage must be pronounced in a somewhat elevated tone of voice, and end with the rising inflexion at *reproach* ; then, after a pause, the voice must drop into a somewhat lower tone, with which the last member must be pronounced. The opposing parts in the rest of the passage must be pronounced so as to pause after *The one*, &c. and give the first members a higher tone, ending with the rising inflexion on *crafty*, *selfishness*, and *envyings* ; then, after a pause, the last member must be pronounced in a somewhat lower tone, and end with the falling inflexion.

L E S S O N LIX.

Paralipsis.

PARALEPSIS, or *Omission*, is a figure by which the orator pretends to conceal or pass by what he really means to declare and strongly to enforce.

Whatever we seem to give up, as a matter of small consequence, we generally pronounce in a higher and softer tone of voice than the rest ; this is accompanied with an air of indifference that seems to make light of what we mention, and this indifference generally leads us to end the particulars with

the suspension of voice properly called the rising inflexion. Thus Cicero, in his defence of Sextius, introduces his character in the following manner, with a design of recommending him to the favour of the judges :

I might say many things of his liberality, kindness to his domestics, his command in the army, and moderation during his office in the province ; but the honour of the state presents itself to my view, and calling me to it, advises me to omit these lesser matters.

The first part of this sentence should be spoken in a soft high tone of voice, with an air of indifference, as if waving the advantages arising from his client's character ; but the latter part assumes a lower and firmer tone, which greatly enforces and sets off the former.

The same observations hold good in the pronounciation of the following passage of his Oration against Rullus, who had proposed a law to sell the public lands :

I do not complain of the diminution of our revenues, and the woful effects of this loss and damage. I omit what may give every one occasion for a very grievous and just complaint, that we could not preserve the principal estates of the public, the finest possession of the Roman people, the fund of our provisions, the granary of our wants, a revenue entrusted with the state ; but that we must give up those lands to Rullus, which, after the power of Sylla, and the largesses of the Gracchi, are yet left us ; I do not say, this is now the only revenue of the state, which continues when others cease ; is an ornament in peace, fails us not in war, supports the army, and does not fear an enemy. I pass over all these things, and reserve them for my discourse to the people, and only speak at present of the danger of our peace and liberties.

Every

Every member of this sentence, where there is a pause, must be pronounced with the rising inflexion, commonly called a suspension of voice ; the whole must have an air of indifference, except the two or three last members, where the voice must fall into a lower and firmer tone at *and reserve them*, and continue in this tone to the end.

L E S S O N L X.

Anacoenosis.

ANACOENOSIS, or *Communication*, is a figure by which the speaker applies to his hearers or opponents for their opinion upon the point in debate. Thus Cicero, in his Oration for Cæcina, appeals to Piso :

Suppose, Piso, that any person had driven you from your house by violence, how would you have behaved ?

A similar appeal he makes use of in his Oration for Rabirius.

But what could you have done in such a case, and at such a juncture ?—when to have sat still, or to have withdrawn, would have been cowardice ; when the wickedness and fury of Saturninus had sent for you into the Capitol, and the consuls had called you to protect the safety and liberty of your country ? Whose authority, whose voice, which party would you have followed, and whose orders would you have chosen to obey ?

“ This figure,” says an ingenious author, “ has something of the air of conversation ; and though public discourses ought not to be turned into mere conversation, yet a proper and decent mixture of such a sort of freedom entertains our hearers,”

“ both on account of its variety, and its apparent
 “ condescension and good-nature.” *Gibbon's Rhetoric*, p. 166.

From the account we have given of this figure, it is sufficiently plain that it ought to be pronounced in an easy familiar middle tone of voice ; without passion, and with such a frankness and openness of manner, as if we were fully satisfied of the justice of our cause, and venture it to be decided on the common principles of reason and equity.

We have a shining example of this figure in the speech of the Lord Chief Justice to King Henry the Fifth, to excuse himself for committing him to prison for striking him in the execution of his office, when he was Prince of Wales.

I then did use the person of your father,
 The image of his power lay then in me ;
 And in th' administration of his law,
 While I was busy for the commonwealth,
 Your highness pleased to forget my place,
 The majesty and pow'r of law and justice,
 The image of the king whom I presented,
 And struck me in the very seat of judgment ;
 Whereon, as an offender to your father,
 I gave bold way to my authority,
 And did commit you. If the deed were ill,
 Be you contented, wearing now the garland,
 To have a son set your decrees at nought,
 To pluck down justice from your awful bench,
 To trip the course of law, and blunt the sword
 That guards the peace and safety of your person ;
 Nay more, to spurn at your most royal image,
 And mock your working in a second body.
 Question your royal thoughts, make the case your's ;
 Be now the father, and propose a son ;
 Hear your own dignity so much profan'd,
 See your most dreadful laws so loosely slighted ;
 Behold yourself so by a son disdain'd,
 And then imagine me taking your part,

And

And in your pow'r so silencing your son.
 After this cold confid'rance, sentence me ;
 And, as you are a king, speak in your state
 What I have done that misbecame my place,
 My person, or my liege's sovereignty.

The pronunciation of this speech will derive its greatest beauty from an attention to the Anacoenosis, beginning at the eleventh line. The preceding lines must paint the dignity of the office, the atrocity of the blow, and the courage and resolution of the commitment ; but the succeeding lines must assume a different style : they must begin by a frankness of manner approaching to indifference, but gradually assume a dignity, as they begin to describe objects of power, authority, and grandeur. An easy and almost indifferent manner takes place again at " Question your royal thoughts ;" but this manner, as in the preceding part, naturally slides into one more dignified at " Hear your own dignity so much profan'd," &c. but at the lines " And then imagine me," &c. the voice again assumes the plain, open, frank, indifferent tone, till the concluding lines " After this cold confid'rance," &c. when the voice assumes a firmer tone, to indicate a consciousness of the justice of the cause, and a confidence in the uprightness of the determination.

L E S S O N L X I.

Hypotyposis.

HYPOTYPOSIS, or *Lively Description*, is a representation of things in such strong and glowing colours, as to make them seem painted or transacted to the hearer's imagination.

This is the definition of the Hypotyposis, which we find in most of our books of rhetoric; but if the definition of a figure, which has been given at the beginning of this part of the present work, be a just one, Description is no more entitled to the appellation of a figure than Narration, Contemplation, Reflexion, or any similar expression of the mind. But, though rigorously speaking, it may not be a figure of rhetoric, it is a species of writing which deserves a very particular consideration, as it is the subject of delivery; for there is no part of composition which requires greater taste and judgement than that where the description of objects is strong and vivid, and where the sound seems an echo to the sense. Where the objects are common, and the subject without passion, the pronunciation ought to be plain, simple, and narrative; but where the objects are grand, sublime, and terrific, the delivery ought to assume those emotions which the objects naturally excite. Where we describe passion, our pronunciation must be impassioned, and thus we shall paint or draw a picture as it were of the objects or transactions we delineate. Those who perceive the necessity and beauty of this rhetorical colouring, and yet want taste and discernment to know where to bestow it, and in what degree, generally overcharge the picture, and give such a caricature as disgusts us more than a total absence of every ornament. Great care therefore must be taken in the delivery of description, that we do not become actors instead of describers, and mimics instead of relaters.

Cicero's character of Cataline is a well-known instance of this figure.

He had the appearance of the greatest virtues; he made use of many ill men to carry on his designs, and pretended

pretended to be in the interest of the best men ; he had a very engaging behaviour, and did not want industry or application ; he gave into the greatest dissoluteness, but was a good soldier. Nor do I believe there ever was the like monster in the world, made up of such jarring and repugnant qualities and inclinations. Who at one time was more acceptable to the best men, and who more intimate with the worst ? Who was once a better patriot, and who a greater enemy to this state ? Who more devoted to pleasures, who more patient in labours ? Who more rapacious, and yet more profuse ? He suited himself to the humours of all he conversed with ; was serious with the reserved, and pleasant with the jocular ; grave with the aged, and facetious with the young ; bold with the daring, and extravagant with the profligate.

This description of Cataline, though uncommonly strong and animated, contains no striking imagery, no objects of terror or surprise, no traits of passion or emotion, and therefore requires nothing in the pronounciation but a plainness and distinctness ; long pauses between the contrasted parts, and a somewhat higher tone of voice in the former than the latter, in order the better to show the opposition : thus the clause, *Who at one time was more acceptable to the best men,* should be pronounced in a more elevated tone than, *and who more intimate with the worst ?* and so of the rest.

But in his description of the behaviour of Verres to a Roman citizen in the island of Sicily, we must accompany the words with every passion excited by the objects, or we shall deprive the passage of its greatest force and beauty.

The unhappy man, arrested as he was going to embark for his native country, is brought before the wicked prætor. With eyes darting fury, and a countenance distorted with cruelty, he orders the helpless victim of his rage to be stripped, and rods to be brought ; accusing him,

him, but without the least shadow of evidence, or even of suspicion, of having come to Sicily as a spy. It was in vain that the unhappy man cried out, "I am a Roman citizen; I have served under Lucius Pretius, who is now at Panormus, and will attest my innocence." The blood-thirsty prætor, deaf to all he could urge in his own defence, ordered the infamous punishment to be inflicted. Thus, fathers, was an innocent Roman citizen publicly mangled with scourging, whilst the only words he uttered, amidst his cruel sufferings, were, "I am a Roman citizen." With these he hoped to defend himself from violence and infamy: but of so little service was this privilege to him, that, while he was thus asserting his citizenship, the order was given for his execution—for his execution upon the cross!

The beginning of this passage should be accompanied with pity, and something of the dismay of a person under the unhappy circumstances described. The description of the prætor should have a tincture of that fierceness in it which is so strongly marked. *It was in vain the unhappy man cried out, I am a Roman citizen, &c.* should be pronounced in a loud complaining tone; and at *The blood-thirsty prætor*, the voice must again assume a tincture of the fierce. The address to the judges should be pronounced in a lower and more tranquil tone, partaking strongly of the grief such a scene must excite in every generous breast; and the conclusion, *for his execution on the cross*, must be accompanied with a low hoarse tone of voice, expressive of that horror every Roman must feel to have a citizen suffer a death destined to the meanest slaves.—How little did the orator suspect that this death, the ignominy of which seems to make him shudder, was soon to become the joy and exultation of the world!

L E S S O N L X I I .

Hypotypôsis.

INSTANCES of the Hypotypôsis in verse are innumerable. Description seems the province of poetry. The scenery of nature naturally inspires us with numbers, and these numbers heighten and embellish the beauties of nature.

What can be more beautiful than the picture of a country life drawn by Virgil, and copied by Dryden.

Here easy quiet, a secure retreat,
A harmless life, that knows not how to cheat,
With home-bred plenty the rich owner bless,
And rural pleasures crown his happiness.
Unvex'd with quarrels, undisturb'd with noise,
The country king his peaceful realm enjoys :
Cool grots and living lakes, the flow'ry pride
Of meads, and streams that through the valley glide ;
And shady groves, that easy sleep invite,
And, after toilsome days, a sweet repose at night.

Georg. b. ii. v. 467.

This passage presents us with no sounding epithets, no animated strokes of passion ; but a judicious reader will not therefore suppose it devoid of expression : he will consider the disposition such a scene would excite in the mind, and accompany his pronunciation with such tones as express this disposition. The tranquillity of this scene, therefore, must be expressed by a soft easy tone bordering on the plaintive ; it admits of little or no variety, except dwelling a little longer than common on the word *cool*, the sound of which, it is presumed, is somewhat expressive of the sense.

Milton's

Milton's description of rural solitude is a masterpiece of this kind.

And when the sun begins to fling
His flaming beams, me, Goddess, bring
To arched walks of twilight groves,
And shadows brown that sylvan loves,
Of pine or monumental oak,
Where the rude axe with heaved stroke
Was never heard the nymphs to daunt,
Or fright them from their hallow'd haunt ;
There in close covert, by some brook,
Where no prophane eye may look,
Hide me from day's garish eye,
While the bee with honey'd thigh,
That at her flow'ry work doth sing,
And the waters murmuring,
With such concert as they keep,
Entice the dewy-feather'd sleep. *H Penseroso.*

The first line, and as far of the second as to *beams*, must be pronounced in a tone expressive of splendor ; the succeeding part of the line, and what follows it, must assume a cool tranquil tone as far as *haunt* ; then the voice must fall into a lower tone approaching to a monotone, and proceed softly and slowly to the end.

The description of a lady's toilet, in Pope's *Rape of the Lock*, is superlatively fine.

And now unveil'd the toilet stands display'd,
Each silver vase in mystic order laid.
First rob'd in white, the nymph intent adores,
With head uncover'd, the cosmetic pow'rs :
A heav'nly image in the glass appears,
To that she bends, to that her eyes she rears.
Th' inferior priestess, at her altar's side,
Trembling begins the sacred rites of pride.
Unnumber'd treasures ope at once, and here
The various off'rings of the world appear.

From

From each she nicely culls with curious toil,
 And decks the goddess with the glitt'ring spoil :
 This casket India's glowing gems unlocks,
 And all Arabia breathes from yonder box ;
 The tortoise here and elephant unite,
 Transform'd to combs, the speckl'd and the white.
 Here files of pins extend their shining rows,
 Puffs, powders, patches, bibles, billet-doux.
 Now awful beauty puts on all its arms,
 The fair each moment rises in her charms,
 Repairs her smiles, awakens every grace,
 And calls forth all the wonders of her face ;
 Sees by degrees a purer blush arise,
 And keener light'ning quicken in her eyes.
 The busy sylphs surround their darling care :
 These set the head, and those divide the hair ;
 Some fold the sleeve, while others plait the gown ;
 And Betty's prais'd for labours not her own.

This passage requires no great variety of voice, but admits of considerable variety of expression ; and, as the style is mock-heroic, this expression may be much stronger than if the composition were simple and unaffected. A dignity, solemnity, and importance of voice and manner must describe the toilet and the nymph's approach to it, in the first six lines ; but the fourth couplet must be expressive of the dread and caution with which a timid servant assists a haughty beauty. The succeeding couplet must have all the splendor of pronunciation intimated by its objects, and the next two lines must abate of this splendor, to express the curious toil with which each is culled. The next four lines are to be as splendid and glowing as possible. The files of pins must shine with great dignity and importance, while the several articles of the next line must be pronounced simply and without ornament ; but the succeeding couplet has an awfulness and dignity approaching to devotion :

devotion : the next four lines abate of this dignity, to express rapture and surprize at such sudden and increasing flashes of beauty ; while the four last lines descend to an expression of alertness and activity, concluding with a complacency and satisfaction at having so well performed the important task.

LESSON LXIII.

Hypotypôsis

UNDER the figure called Hypotypôsis may be classed such words as are naturally descriptive of the things they signify ; that is, such words as either from the softness or harshness, length or shortness, of the letters of which they are composed, are expressive of the nature of the objects for which they stand ; or, as Pope has happily expressed it, words whose sound is an echo to the sense. The occasional coincidence of the sound and sense of words has been an object of attention with all writers both ancient and modern, and those must be severe critics indeed, who deny the propriety and beauty of this coincidence. It must be confessed that the affectation of this, like every other affectation, is truly disgusting ; but proves, at the same time, that when this coincidence of sound and sense is natural and unaffected, it is really an excellence : for though defects are sometimes the objects of imitation, they are not imitated as defects, but because they happen to be associated with some beauties which the imitator is unable to represent. That there is much of imagination in this imitation of the sense by the sound of words, must be allowed. A judicious critic has very justly observed, that it most frequently exists

exists only in the fancy of the writer or reader, and that the words we often suppose to echo the sense, have no other resemblance than what arises from association *. But whence can arise the very general opinion that so many words are really expressive of the sense they stand for? It must be from their being generally accompanied by a certain emotion of mind, which the meaning of the words excite; and this emotion of mind being constantly associated with the words, the very sound of the words, according to the laws of association, seems tinged with the emotion, which naturally it has no relation to. This however sufficiently shows how natural it is for man to accompany his words with emotions, and to expect emotions when he sees the words that generally accompany them. Hence we may infer this general rule, that wherever there are words expressive of emotions, we ought to pronounce these words with the emotions they signify: that is, when the language is impassioned, and the words are not merely narrative or didactic: for in this case the words expressive of passion are to be pronounced as coolly as if they stood for the most uninteresting objects. Thus in Pope's Essay on Man:

Love, hope, and joy, fair Pleasure's smiling train,
Hate, fear, and grief, the family of Pain;
These mix'd with art, and to due bounds confin'd,
Make and maintain the balance of the mind.

It would border greatly on affectation to give the first line of this passage any distinct and marking expression of love, hope, and joy, or the second line any strong expression of hate, fear, and grief;

* Rambler, No. 93.

because

because these passions are presented to the mind in a philosophic view, and only mentioned as the materials of argument : but in the following passage from the same poet :

Curs'd be the verse, how well foe'er it flow,
That tends to make one worthy man my foe,
Give virtue scandal, innocence a fear,
Or from the soft-ey'd virgin steal a tear.

The first line in this passage, I say, must be pronounced with all that keenness of resentment we naturally feel at injuries done to a worthy character: the second line must have a tincture of approbation on the word *worthy*, to express that character; and the third and fourth lines must assume somewhat of the plaintive, as they naturally excite pity for amiable characters in distress.

But though the words themselves frequently direct us to the passion we ought to express, it must be carefully observed, that there is often a master-passion, which so swallows up the rest, that whatever passions or emotions are mentioned by this leading passion, they have scarcely any expression of their own, but seem to fall into the general expression of the passion that is principal. Thus when the Duke of York, after describing the entry of Bolingbroke, gives an account of that of King Richard, he says,

As in a theatre, the eyes of men,
After a well-grac'd actor leaves the stage,
Are idly bent on him who enters next,
Thinking his prattle to be tedious;
Ev'n so, or with much more contempt, men's eyes
Did scowl on Richard; no man cry'd, God save him!
No joyful tongue gave him his welcome home,
But dust was thrown upon his sacred head,
Which with such gentle sorrow he shook off,

His

(His face still combating with tears and smiles,
The badges of his grief and patience)
That had not God, for some strong purpose, steel'd
The hearts of men, they must perforce have melted,
And barbarism itself have pitied him.
But heav'n hath a hand in these events ;
To whose high will we bound our calm contents.

Shakspeare's Richard II.

In this passage the prevailing passions are grief and pity ; these must so possess the speaker in reciting these lines, that no expression of contempt must accompany that word in the fifth line, nor the least glimpse of joy or acclamation, the lines that follow : a slight expression of meekness may accompany the word *gentle* in the ninth line, and the two last lines may with great propriety be a little diversified from the rest, by dropping in some measure the sorrowful and assuming the tone of reverence and resignation.

LESSON LXIV.

Hypotypôsis.

HAVING premised these restrictions, it may be observed that there are some words, which afford a speaker a good opportunity of showing his expression, by the very nature of the letters of which they are composed. Thus the word *all* has a full, bold, open, sound, which will admit of being dwelt upon longer than common, especially if the language is animated ; either when emphatical, as in Satan's speech to Beelzebub, in *Paradise Lost*,

— What though the field be lost,
All is not lost —

Or

Or as narrative, in the exordium to the First Book :

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater man
Restore us, and regain the blissful seat ;
Sing, heav'nly Muse———

In these instances, as in most others, we seldom hear the word *all* pronounced sufficiently full, and expressive of the extent of its signification. The word *shame* will generally admit of being dwelt on in the same manner, as in the following example :

Strong and weighty, O Cataline ! is the decree of the senate we can now produce against you ; neither is wisdom wanting in this state, nor authority in this assembly ; but we, let me here take shame to myself, we the consuls are wanting in our duty.

Cicero against Cataline, Orat. i.

The word *detestable* is seldom used but when the language is animated, and then an uncommon force upon the accented syllable *test*, that is, as Shakspeare calls it, in his picture of anger, "holding hard the breath, and pronouncing it through the fixed teeth," will give it an expression of *detestation* very suitable to the idea it excites. This manner of pronouncing may be supposed to be what Shakspeare meant in Hamlet's advice to the players, by "suiing the action to the word, and the word to the action." The actor cannot suit the word to the action any other way than by pronouncing it. Thus where Cassius in Julius Cæsar describes Cæsar and himself plunging into the Tyber.

————— Upon the word,
Accoutred as I was, I plunged in,
And bade him follow ; so indeed he did.

We

We may with the utmost propriety give a downward plunge with the arm, to express the action implied by the word, and I think as properly accompany this word and action with a full, deep, hollow, forcible tone of voice as suitable to the action; this, if overdone, or come tardy off, as Shakspeare expresses it, I own is truly disgusting: but let those who dissuade youth from attempting expression, by reminding them of the hazard they run, remember, that every excellence borders closely upon a blemish; but that unless we risk these blemishes, we can never hope to arrive at excellence.

L E S S O N L X V.

Vision.

VISION is a representation of things distant and unseen, as if they were actually present. This is so nearly related to the foregoing figure, as to be often confounded with it; but there seems to be at bottom as much difference between this figure, where the speaker *sees* the object or transaction, and the Hypotyposis, where he only *describes* them, as there is between a painting and an original. This is certain; Vision requires a much more animated pronunciation than Description: in the former, the passions are excited by the sight of the objects themselves; in the latter, only by the remembrance of them. Vision therefore, is a figure, which is never employed but when the composition is highly impassioned, and the writer becomes a species of actor. Accordingly we seldom find it employed in prose: it is among the poets we must look for instances, nor are they to be very frequently found even here; for we must not

not look upon such examples as are generally brought of this figure as real instances of it : this figure is never genuine but when the writer supposes he actually sees the objects he describes ; so that however strong and glowing description may be, yet without this circumstance it is not a true example of the figure in question. Pope has given us a striking instance of this figure in the beginning of his *Elegy* to the memory of an unfortunate Lady.

What beck'ning ghost, along the moonlight shade,
Invites my steps, and points to yonder glade ?
'Tis she—but why that bleeding bosom gor'd,
Why dimly gleams the visionary sword ?
O ever beateous, ever friendly, tell,
Is it in heav'n a crime to love too well ?
To bear too tender, or too firm a heart,
To act a lover's, or a Roman's part ?
Is there no bright reversion in the sky
For those who greatly think or bravely die ?

No composition can require a more animated pronunciation than this passage : if the reader does not repeat it nearly as if he saw a ghost beckoning to him, he cannot be said to deliver it properly ; the words would contradict the action. Whether an elegy may with propriety begin with so much fire is a question I leave others to decide ; but if so much fire be assumed in the writing, it ought undoubtedly to be expressed in the speaking. The truth is, Pope's personal regard for the subject of this elegy, and his feelings for her unhappy fate, seem to have carried him beyond his usual accuracy in composition, as well as his delicacy of moral sentiments. For what can excuse his reproach of heaven for disapproving of suicide, and his apology for this atrocious crime, by treating those as mean-spirited wretches

wretches who dare not be guilty of it? What is remarkable too is, that the lines in which these sentiments are conveyed are as feeble and childish as the sentiments are shocking; but when the poet descends from this impious flight at heaven, and describes the truly pitiable view of an amiable object driven to an act of desperation, and of the forlorn and neglected state of her poor remains in a foreign clime—then we feel all the magic of his pen—we sympathize with the object of his pity, and are transported to the very spot where she lies numbered with the unhonoured dead. These beauties are so bewitching as to make us forget the former part of the elegy, which, if united with lines less enchanting, would have startled us with their falsehood and pernicious tendency. But, to quit this digression (which it is hoped will be pardoned for the sake of unexperienced youth, to whom it may be useful), we ought to pronounce the two first lines of this passage with a strong expression of surprise mixed with some degree of fear; the voice assuming a high and soft tone. “’Tis she” must be pronounced with a suddenness expressive of joy at having discovered a lost, loved object; and the rest of the passage must assume the plaintive, with the voice in the rising inflexion at the end of every second line.

Shakspeare’s description of Dover Cliff is a beautiful instance of this figure; for it is not the description of a thing past or absent, but as actually present to the speaker.

Come on, fir, here’s the place—stand still. How dreadful
And dizzy ’tis to cast one’s eyes so low!
The crows and choughs, that wing the midway air,
Show scarce so gross as beetles. Half way down

K

Hangs

Hangs one that gathers samphire ; dreadful trade !
 Methinks he seems no bigger than his head !
 The fishermen that walk upon the beach
 Appear like mice ; and yon tall anch'ring bark
 Diminish'd to her cock ; her cock, a buoy
 Almost too small for sight. The murmuring surge,
 That on the unnumber'd pebbles idly chafes,
 Cannot be heard so high. I'll look no more,
 Lest my brain turn, and the deficient sight
 Topple down headlong.

Shakspeare's King Lear.

This description commences, after a long pause, in a low tone of voice expressive of surprize and fear, at "How dreadful," &c. "The crows and choughs", &c. must have more of surprize and less of fear, and be in a somewhat higher tone of voice. The next sentence assumes a lower tone, with more of fear, especially on the exclamation, "dreadful trade !" The succeeding sentences have a little lighter tone of voice and more of surprize, with a very considerable pause after each, as if the speaker took some time to consider the object before he described it. The last sentence concludes in a lower tone expressive of uneasiness at the consequences of continuing any longer on so dreadful a precipice.

L E S S O N LXVI.

Simile.

THIS figure may be justly esteemed one of the most useful lights and greatest ornaments of composition. In prose it greatly clears and enforces a thought, and in poetry wonderfully enlivens and embellishes it. Little can be said respecting the
 pro-

pronunciation of this figure when in prose, only it may be remarked that it generally admits of a longer pause than ordinary before it, that the reader may be prepared for the transition. Thus in Cicero's First Oration against Cataline :

If in so dangerous a rebellion, this parricide alone should be exterminated, we may perhaps for a short time seem to be relieved from anxiety and terror ; but the danger will remain, and will be wholly shut up in the veins and bowels of the commonwealth. As men grievously sick, when they are in the burning heat of a raging fever, upon taking a draught of cold water seem at first to be refreshed by it, but afterwards are more heavily and violently attacked by their distemper ; in like manner this disease under which the republic labours, will gain a respite by the extinction of Cataline, but will afterwards, as the rest of his accomplices still survive, return upon us with redoubled fury.

The simile in this passage has nothing in it that requires a pronunciation different from the rest ; but in poetry this figure always admits of being pronounced in a lower tone of voice than the preceding lines ; and this tone generally falls into the plaintive, and approaches to a monotone. For as the mind in forming a simile is seldom agitated with any very strong passion, that tone of voice which expresses serene, tranquil contemplation seems the tone suitable to the simile ; and this, if I am not mistaken, will be found to be the plaintive tone, approaching to a monotone. Not that this monotone is to be continued through the whole simile : if it does but commence with a monotone, it may slide gradually into such a diversity of inflexion as the sense seems to require. So in that beautiful simile in Parnel's Hermit, where a pious mind agitated

K 2

with

with doubts is compared to a calm lake disturbed by a falling stone.

A life so sacred, such serene repose,
Seem'd heav'n itself till one suggestion rose,
That vice should triumph, virtue vice obey ;
This sprung some doubt of Providence's sway.
So when a smooth expanse receive imprest
Calm nature's image on its wat'ry breast,
Down bend the banks, the trees depending grow,
And skies beneath with answ'ring colours glow :
But if a stone the gentle sea divide,
Swift ruffling circles curl on ev'ry tide ;
And glimm'ring fragments of a broken sun,
Banks, trees, and skies, in thick disorder run.

In reading this simile, the voice should fall into a plaintive monotone at "So when a smooth expanse," and continue this tone till the words "wat'ry breast," the first of which must have the falling, and the last the rising inflexion. The next couplet must be pronounced differently, that is, the rising inflexion on *grow*, and the falling on *glow*, to express the portion of perfect sense it includes. The rest of the simile must be pronounced with considerable variety ; the voice must assume a brisker, swifter tone, and the inflexions must be various, to express the variety of objects thrown together on a sudden.

But in the following simile, from the same beautiful poem, where the youth shows the hermit the cup he has stolen, the voice must continue in a monotone till the last member, "and looks with fear," which must end with the rising inflexion :

Then pleas'd and thankful from the porch they go.
And, but the landlord, none had cause of woe :
His cup was vanish'd ; for in secret guise,
The younger guest purloin'd the glitt'ring prize.

As

As one who spies a serpent in his way,
 Glitt'ning and basking in the summer ray,
 Disorder'd stops, to shun the danger near,
 Then walks with faintness on, and looks with fear;
 So seem'd the fire, when, far upon the road,
 The shining spoil his wily partner show'd.

The same observations may be applied to a simile
 in a beautiful poem called *The Shipwreck*, Canto ii.
 v. 175.

While o'er the foam the ship impetuous flies,
 Th' attentive pilot still the helm applies:
 As in pursuit, along th' aerial way,
 With ardent eye the falcon marks his prey,
 Each motion watches of the doubtful chace,
 Obliquely wheeling through the liquid space;
 So govern'd by the steersman's glowing hands,
 The regent helm her motion still commands.

Here the voice falls into a lower tone at the third line, and continues this tone to the end of the fourth, which concludes with the rising inflexion; the next couplet requires exactly the same tone of voice, but must have the rising inflexion in a somewhat higher tone on *space*; when, after a long pause, the voice begins the last couplet in a higher tone than the two preceding ones, and admits of a variety of inflexion on several of its parts.

But when in descriptive poetry a simile is introduced to illustrate some grand or terrible object, the monotone is no less suitable than in placid subjects. This may be illustrated by a passage from the beautiful poem last quoted.

Rous'd from his trance, he mounts with eyes aghast,
 When o'er the ship in undulation vast
 A giant surge down rushes from on high,
 And fore and aft dissever'd ruins lie;

As when, Britannia's empire to maintain,
 Great HAWKE descends in thunder on the main,
 Around the brazen voice of battle roars,
 And fatal light'nings blast the hostile shores ;
 Beneath the storm their shatter'd natives groan,
 The trembling deep recoils from zone to zone :
 Thus the torn vessel felt th' enormous stroke,
 The beams beneath the thund'ring deluge broke.

In reading this passage the voice ought to fall into a lower tone at the fifth line, and continue nearly in a monotone till "thunder on the main," the first of which words must have the falling, and the last the rising inflexion: the next couplet assumes the same low monotone, and continues it to "hostile shores," which adopt the falling and rising inflexions like *thunder* and *main*; the succeeding couplet commences and continues the monotone like the last till the two words *zone* and *zone*, the first of which has the falling, and the last the rising inflexion, in a somewhat higher tone than in the two former lines; but the last couplet, which applies the simile, begins in a high tone of voice, adopts the falling inflexion on *vessel*, and lowers the voice gradually on the last line to the end.

LESSON LXVII.

Prosopopœia.

PROSOPOPEIA, or *Personification*, is the investing of qualities or things inanimate with the character of persons, or the introducing of dead or absent persons as if they were alive and present. This is at once one of the boldest and finest figures in rhetoric. Poets are prodigal in their use of this figure,

figure, but orators more sparing, as nothing but a degree of enthusiasm can make it appear natural. The general rule for pronouncing this species of figure will be easily conceived, when we recollect that wherever we give language to a character, we must give that language such a pronunciation as is suitable to that character. Thus when Cicero introduced Milo as speaking to the citizens of Rome :

Should he, holding up his bloody sword, cry out, "Attend, I pray, hearken, O citizens ; I have killed Clodius ; by this sword, and by this right hand, I have kept off his rage from your throats, which no laws, no courts of judicature could restrain ; it is by my means that justice, equity, laws, liberty, shame, and modesty, remain in the city,"—Is it to be feared how the city would bear this declaration ? Is there any one, who, in such a case, would not approve and commend it ?

In pronouncing this passage we must give the words of Milo all that energy and fire which we suppose would actuate him on such an occasion. The right arm must be lifted up and extended ; the voice loud and elevated, as if speaking to a multitude, and almost every word must be emphatical ; a long pause must precede the first question, which must begin in a low tone of voice, and end with the rising inflexion ; and as the last question is in opposition to the first, by contrasting approbation with disapprobation, it ought to be pronounced differently, and end with the falling inflexion ; according to the rule laid down in the Elements of Elocution, vol. i. p. 297.

But here a question will naturally arise about the force we are to give to this figure when we only read it. Are we, it will be demanded, to give all the force and energy which we suppose Milo made

use of, when we merely read it in Cicero's orations? Yes, it may be answered, if we read these orations oratorically. But if we read them only to inform our hearers of the subject, without assuming the character of the orator, it is certain that there is no necessity for the same force as in the rostrum. The character we assume when we take up the book makes all the difference. The pronunciation expected from a gentleman by a small circle of his friends, is as different from that of the orator, as the language of the orator is from the chit-chat of conversation; but if the gentleman should, for the entertainment of his friends, assume the character of the orator, it is then expected that he should give the composition all the force and energy of which it is susceptible, that is, all the force and energy that would become the characters, whose words are assumed. Thus Milton may be read by a person who forms no pretensions to public notice in a manner very differently from one who pronounces from the rostrum; but if Milton be read to the greatest advantage, it must certainly be in the latter, and not the former manner; though it must still be carefully observed, that these two manners differ only in degrees of force, the tones, inflexions, and gesticulations, are essentially the same in both.

It was observed, in speaking of the Hypotyposis, that there is often a leading passion, which so absorbs the mind of the speaker, as to give every other passion which passes through it a strong tincture of itself. This leading passion may, for the sake of distinction, be called primary, and the other, secondary. If we so far forget the primary passion as to assume the secondary entirely, we fall into mimicry, and render our expression, however just in other respects,

respects, ridiculous. Thus in the following speech of Hotspur in the first part of Henry the IVth :

————— For it made me mad
 To see him shine so brisk, and smell so sweet,
 And talk so like a waiting gentlewoman
 Of guns, and drums, and wounds, (heav'n save the mark)
 And telling me the sovereign'st thing on earth:
 Was parmacity for an inward bruise;
 And that it was great pity, so it was,
 That villainous saltpetre should be digg'd
 Out of the bowels of the harmless earth,
 Which many a good tall fellow had destroy'd
 So cowardly; and but for these vile guns,
 He would himself have been a soldier.
 This bald unjointed chat of his, my lord,
 I answer'd indirectly, as I said;
 And I beseech you let not his report
 Come current for an accusation
 Betwixt my love and your high majesty.

If the hero who pronounces this description were to divest himself of the primary passions, anger and contempt, and go so far into the secondary as to assume the character he describes, we might laugh at him as a mimic, but should despise him as a man: no; while the leading passions, anger and contempt, have proper possession of him, they will keep him from a too servile imitation of the object of his resentment; but that a considerable degree of imitation should be allowed in the pronunciation of this passage is not to be disputed. The same observations hold good in pronouncing the words of Cæsar, in a speech of Cassius, where he is describing that hero under the paroxysms of a fever.

————— I did hear him groan;
 Ay, and that tongue of his, that bade the Romans
 Mark him, and write his speeches in their books,

Alas ! it cry'd, give me some drink, Titinius ;
As a sick girl —————

Shakspeare's Julius Cæsar.

If these words of Cæsar, " give me some drink, Titinius," were to be pronounced untinged with that scorn and contempt with which Cassius is overflowing, and the small feeble voice of a sick person were to be perfectly imitated, it would be unworthy the character of Cassius, and fit only for the buffoon in a farce.

These observations will lead us to decide in many other cases. There is a beautiful Prosopopeia of a hoary-headed swain in Gray's Elegy in a Country Church-Yard :

For thee who, mindful of th' unhonour'd dead,
Dost in these lines their artless tale relate,
If chance, by lonely contemplation led,
Some kindred spirit should enquire thy fate,

Haply some hoary-headed swain may say,
" Oft have we seen him, at the peep of dawn,
" Brushing with hasty steps the dew away,
" To meet the sun upon the upland lawn." &c.

Nothing can be conceived more truly ridiculous, in reading this passage, than quitting the melancholy tone of the relator, and assuming the indifferent and and rustic accent of the old swain; and yet no error so likely to be mistaken for a beauty by a reader of no taste ; while a good reader, without entirely dropping the plaintive tone, will abate it a little, and give it a slight tincture only of the indifference and rusticity of the person introduced.

But where the personification is assumed instantaneously, and does not arise out of any other passion, provided we are reading to the public, it ought to

have exactly the same force and energy as in dramatic composition. Thus the sublime rage of Gray's Bard :

Ruin seize thee, ruthless king,
 Confusion on thy banners wait ;
 Though fann'd by conquest's crimson wing,
 They mock the air in idle state ;
 Helm nor hauberk's twisted mail,
 Nor e'en thy virtues, tyrant, can avail
 To save thy soul from nightly fears,
 From Cambria's curse, from Cambria's tears.

These lines, I say, demand an elevation of voice, and an expression of the utmost rage and resentment ; but in this expression we must attend more particularly to the caution of Shakspeare, " that in the very torrent, tempest, and, I may say, whirlwind of our passion, we must acquire and beget a temperance that may give it smoothness."

The personification of pride, in Pope's Essay on Man, is not preceded by any other passion, and may therefore be allowed a forcible expression.

Ask for what end the heav'nly bodies shine,
 Earth for whose use : Pride answers, " 'Tis for mine.
 " For me kind Nature wakes her genial pow'r,
 " Suckles each herb, and spreads out ev'ry flow'r ;
 " Annual for me the grape, the rose renew
 " The juice nectareous, and the balmy dew ;
 " For me the mine a thousand treasures brings,
 " For me health gushes from a thousand springs ;
 " Seas roll to waft me, suns to light me rise,
 " My footstool earth, my canopy the skies."

This passage admits of a certain splendor in the pronounciation expressive of the ostentation of the speaker, and the riches and grandeur of the objects introduced.

Many other Figures of Rhetoric might be adduced ; but as few of them deserve the appellation, and none seem to have any thing to entitle them to a peculiarity of pronunciation, I shall at present content myself with those I have given, and hope the reader will not find the directions I have added entirely useless.

MODU-

M O D U L A T I O N

A N D

MANAGEMENT OF THE VOICE.

ONE of the most difficult things in reading and speaking, where the subject is varied and impassioned, is the modulation and management of the voice : and this perhaps of all the parts of elocution is the least capable of being conveyed by writing ; but general rules and useful hints may certainly be given, which will put the pupil in a capacity of feeling his own powers, and of improving himself. Such rules and hints we shall endeavour to lay down in as clear and summary a manner as possible.

The first object of every speaker's attention is to have a smooth, even, full tone of voice : if nature has not given him such a voice, he must endeavour as much as possible to acquire it : nor ought he to despair ; for such is the force of exercise upon the organs of speech, as well as every other in the human body, that constant practice will strengthen the voice in any key we use it to ; that key therefore, which is the most natural, and which we have the greatest occasion to use, should be the key which we ought the most diligently to improve.

Every one has a certain pitch of voice, in which he is most easy to himself, and most agreeable to others ;

others ; this may be called the natural pitch : this is the pitch in which we converse ; and this must be the basis of every improvement we acquire from art and exercise. In order, therefore, to strengthen this middle tone, we ought to read and speak in this tone as loud as possible, without suffering the voice to rise into a higher key : this, however, is no easy operation : it is not very difficult to be loud in a high tone, but to be loud and forcible, without raising the voice into a higher key, requires great practice and management. The best method of acquiring this power of voice, is to practise reading and speaking some strong, animated passages in a small room, and to persons placed at as a small distance as possible : for as we naturally raise our voice to a higher key, when we speak to people at a great distance, so we naturally lower our key as those we speak to come nearer : when, therefore, we have no idea of being heard at a distance, the voice will not be so apt to rise into a higher key when we want to be forcible ; and consequently exerting as much force as we are able in a small room, and to people near us, will tend to swell and strengthen the voice in the middle tone. A good practice on this tone of voice will be such passages as Macbeth's challenge to Banquo's ghost, or any other that are addressed immediately to a person near us :

What man dare I dare :

Approach thou like the rugged Ruffian bear,
The arm'd rhinoceros, or Hyrcanian tyger ;
Take any shape but that, and my firm nerves
Shall never tremble. Be alive again,
And dare me to the desert with thy sword ;
If trembling I inhibit, then protest me
The baby of a girl. Hence, horrible shadow,
Unreal mock'ry, hence ! —

L E S.

L E S S O N L X V I I I .

Instructions for acquiring low Tones of Voice.

AS few voices are perfect, those which have a good bottom often wanting a top and inversely; care should be taken to improve by practice that part of the voice which is most deficient: for instance; if we want to gain a bottom, we ought to practise speeches which require exertion, a little below the common pitch; when we can do this with ease, we may practise them on a little lower note, and so on till we are as low as we desire; for this purpose, it will be necessary to repeat such passages as require a full, audible tone of voice in a low key: of this kind are those which contain hatred, scorn, or reproach; such as the following from Shakspeare, where lady Macbeth reproaches her husband with want of manliness:

————— O proper stuff!

This is the very painting of your fears:

This is the air-drawn dagger, which you said
Led you to Duncan. Oh, these flaws and starts,
(Impostors to true fear) would well become

A woman's story, at a winter's fire,

Authoriz'd by her grandam. Shame itself!

Why do you make such faces? When all's done,

You look but on a stool.

Or when Lady Constance, in King John, reproaches the Duke of Austria with want of courage and spirit:

————— Thou slave! thou wretch! thou coward!

Thou little valiant, great in villainy!

Thou

Thou ever strong upon the stronger side !
 Thou fortune's champion, thou dost never fight
 But when her humorous ladyship is by
 To teach thee safety ! thou art perjur'd too,
 And sooth'st up greatness. What a fool art thou,
 A ramping fool ; to brag, and stamp, and swear,
 Upon my party ! Thou cold-blooded slave,
 Hast thou not spoke-like thunder on my side,
 Been sworn my soldier ? bidding me depend
 Upon thy stars, thy fortune, and thy strength ?
 And dost thou now fall over to my foes ?
 Thou wear a lion's hide ! doff it for shame,
 And hang a calf's skin on those recreant limbs.

Or where the Duke of Suffolk, in Henry the
 Sixth, curses the objects of his hatred :

—————Poison be their drink,
 Gall, worse than gall, the daintiest meat they taste ;
 Their sweetest shade a grove of cypress trees,
 Their sweetest prospect murd'ring basilisks,
 Their softest touch as smart as lizard's stings,
 Their music frightful as the serpent's hiss,
 And boading screech-owls make the concert full ;
 All the foul terrors of dark-seated hell.

LESSON LXIX.

Instructions for acquiring high Tones of Voice.

WHEN we would strengthen the voice in a higher note, it will be necessary to practise such passages as require a high tone of voice ; and if we find the voice grow thin, or approach to a squeak upon the high note, it will be proper to swell the voice a little below this high note, and to give it force and audibility, by throwing it into a sameness of tone approaching the monotone. A passage in
 the

the Oration of Demosthenes on the Crown will be an excellent praxis on this tone.

What was the part of a faithful citizen ? of a prudent, an active, and honest minister ? Was he not to secure Eubœa, as our defence against all attacks by sea ? Was he not to make Bœotia our barrier on the midland side ; The cities bordering on Peloponnesus, our bulwark on that quarter ? Was he not to attend with due precaution to the importation of corn, that this trade might be protected through all its progress up to our own harbour ? Was he not to cover those districts which we commanded by seasonable detachments, as the Proconesus, the Chersonesus, and Tenedos ? To exert himself in the assembly for this purpose ? While with equal zeal he laboured to gain others to our interest and alliance, as Byzantium, Abydus, and Eubœa ? Was he not to cut off the best and most important resources of our enemies, and to supply those in which our country was defective ?—And all this you gained by my counsels and my administration.

Leland's Demosthenes on the Crown.

It will naturally occur to every judicious reader, that this series of questions ought to rise gradually in force as they proceed, and therefore it will be necessary to keep the voice under at the beginning ; to which, this observation may be added, that as the rising inflexion ought to be adopted on each question, the voice will be very apt to get too high near the end ; for which purpose it will be necessary to swell the voice a little below its highest pitch ; and if we cannot *rise* with ease and clearness on every particular to the last, we ought to augment the *force* on each that the whole may form a species of climax.

L E S S O N LXX.

Instructions for the Management of the Voice.

AS the voice naturally slides into a higher tone, when we want to speak louder ; but not so easily into a lower tone, when we would speak more softly ; the first care of every reader and speaker ought to be to acquire a power of lowering the voice when it is got too high. Experience shows us, that we can raise our voice at pleasure to any pitch it is capable of ; but the same experience tells us, that it requires infinite art and practice to bring the voice to a lower key when it is once raised too high. It ought therefore to be a first principle with all public readers and speakers, rather to begin *under* the common level of their voice than above it.

Every one, therefore, who would acquire a variety of tone in public reading or speaking, must avoid, as the greatest evil, a loud and vociferous beginning ; and for that purpose it would be prudent in a reader or speaker, to adapt his voice as if only to be heard by the person who is nearest to him : if his voice has natural strength, and the subject any thing impassioned in it, a higher and louder tone will insensibly steal on him ; and his greatest address must be directed to keeping it within bounds. For this purpose, it will be frequently necessary for him to recall his voice, as it were, from the extremities of his auditory, and direct it to those who are nearest to him. This it will be proper to do almost at the beginning of every paragraph in reading, and at the introduction of every part of the subject in discourse. Nothing will so powerfully work on the voice,

voice, as supposing ourselves conversing at different intervals with different part of the auditory.

If, in the course of reading, the voice should slide into a higher tone, and this tone should too often recur, care must be taken to throw in a variety, by beginning subsequent sentences in a lower tone, and if the subject will admit of it, in a monotone; for the monotone, it is presumed, is the most efficacious means of bringing the voice from high to low, and of altering it when it has been too long in the same key. This may appear paradoxical to those who have not studied the subject; but if every sentence begins high and ends low, or inversely, though the sentences singly considered will have a variety, yet if considered collectively, they will have a sameness; so by commencing sometimes with a monotone, though this monotone may have a sameness, yet as associated with other tones, it will certainly augment the variety. Grand, solemn, awful subjects admit best of the monotone: a beautiful example of this offers itself in Akenfide's Pleasures of Imagination, on the power of Novelty.

What need words

To paint its pow'r? For this the daring youth
Breaks from his weeping mother's anxious arms,
In foreign climes to rove: the pensive sage,
Heedless of sleep or midnight's harmful damp,
Hangs o'er the sickly taper; and untir'd
The virgin follows, with enchanted step,
The mazes of some wild and wond'rous tale,
From morn to eve; unmindful of her form,
Unmindful of the happy dress that stole
The wishes of the youth, when every maid
With envy pin'd. Hence finally, by night,
The village matron, round the blazing hearth,
Suspends the infant-audience with her tales,
Breathing

Breathing astonishment ! of witching rhymes,
 And evil spirits ; of the death-bed call
 To him who robb'd the widow, and devour'd
 The orphan's portion ; of unquiet souls
 Ris'n from the grave to ease the heavy guilt
 Of deeds in life conceal'd ; of shapes that walk
 At dead of night, and clank their chains, and wave
 The torch of hell around the murd'rer's bed.
 At ev'ry solemn pause the crowd recoil,
 Gazing each other speechless, and congeal'd
 With shiv'ring sighs ; till eager for th' event,
 Around the beldame all erect they hang,
 Each trembling heart with grateful terrors quell'd.

In reading this passage the voice ought to assume a lower tone, approaching to a monotone, at the word *Hence*, and to continue this tone for about two lines, when the voice will gradually go into a little variety, and slide into a somewhat higher tone; it must again fall into a lower tone, and be in a monotone at "of shapes that walk at dead of night," &c. and continue in this tone, with very little alteration, to the end of the sentence. The rest of the passage must preserve the lower tone, and be pronounced so as to be in some measure descriptive of those pleasing, anxious terrors so finely painted by the poet.

If we are speaking extempore, and want to lower the voice, we ought, if possible, to introduce some passion that naturally assumes a lower tone, such as *scorn, indignation, &c.* Let us try to illustrate this by an example :

Come, Antony, and young Octavius, come,
 Revenge yourselves alone on Cassius ;
 For Cassius is a-weary of the world ;
 Hated by the one he loves, brav'd by his brother,
 Check'd by a bondsman, all his faults observ'd,

Sct

Set in a note-book, learn'd, and conn'd by rote,
 To cast into my teeth. Oh, I could weep
 My spirit from my eyes ! There is my dagger,
 And here my naked breast—within, a heart
 Dearer than Plutus' mine, richer than gold :
 If that thou need'st a Roman's, take it forth ;
 I, that deny'd thee gold, will give my heart :
 Strike as thou didst at Cæsar ; for I know
 When thou didst hate him worst, thou lov'dst him better
 Than ever thou lov'dst Cassius.

Shakspeare's Julius Cæsar.

The beginning of this speech naturally carries the voice into a high tone, and the same passion continuing, there is no opportunity of lowering the voice till the eighth line, when indignation at " Oh, I could weep my spirit from my eyes" naturally throws the voice into a harsh, low tone, and gives it fresh force to pronounce the rest of the passage.

LESSON LXXI.

Rules for Gesture.

I SHALL conclude these Lessons by a few observations on Gesture. This part of delivery, though confessedly of such importance among the ancients, is that which is least cultivated among the moderns. The reason of this difference is foreign to the present purpose : let it suffice that awkward or improper gesture is a greater blemish in reading and speaking than using none at all ; and that in this part of oratory particularly we ought to be more careful to avoid faults than to attain beauties. To descend, however, to a few of those particulars, to which it should seem we ought chiefly to attend.

It

It may first be observed, that in reading much less action is required than in speaking. When we read alone, or to a few persons only in private, we should accustom ourselves to read standing; the book should be held in the left hand; we should take our eyes as often as possible from the book, and direct them to those that hear us. The three or four last words at least of every paragraph, or branch of a subject, should be pronounced with the eye pointed to one of the auditors. When any thing sublime, lofty, or heavenly, is expressed, the eye and the right hand may be very properly elevated; and when any thing low, inferior, or grovelling, is referred to, the eye and hand may be directed downwards: when any thing distant or extensive is mentioned, the hand may naturally describe the distance or extent; and when conscious virtue, or any heart-felt emotion, or tender sentiment occurs, we may clap the hand on the breast exactly over the heart.

In speaking extempore we should be sparing of the use of the left hand, which except in strong emotion may hang easily down by the side. The right hand, ought to rise extending from the side, that is in a direction from left to right, till it is on a line with the hip; and then be propelled forwards, with the fingers open, and easily, and differently curved: the arm should move chiefly from the elbow, the hand seldom be raised higher than the shoulder, and when it has described its object, or enforced its emphasis, ought to drop lifeless down to the side, ready to commence action afresh. The utmost care must be taken to keep the elbow from inclining to the body, and to let the arms, when not hanging at rest by the side, approach to the action we call a-kimbow; we must be cautious too,

in

in all action but such as describes extent or circumference, to keep the hand or lower part of the arm from cutting the perpendicular line that divides the body into right and left ; but, above all, we must be careful to let the stroke of the hand, which marks force or emphasis, keep exact time with the force of pronunciation ; that is, the hand must go down upon the emphatical word, and no other. Thus in the execration of Brutus, in Julius Cæsar :

When Marcus Brutus grows so covetous,
To lock such rascal-counters from his friends,
Be ready, gods, with all your thunderbolts,
Dasb him in pieces.

Here the action of the arm which enforces the emphasis ought to be so directed, that the stroke of the hand may be given exactly on the word *dasb* ; this will give a concomitant action to the organs of pronunciation, and by this means the whole expression will be greatly augmented. This action may be called beating time to the emphasis, and is as necessary in forcible and harmonious speaking, as the agreement between the motion of the feet and the music in dancing.

These are some of the simplest and most necessary directions, and such as may be followed with the greatest safety. Observing the action of the best readers and speakers may, with some cautions, be recommended to youth ; but cannot with the same safety be proposed to those who, by long practice, are confirmed in habits of their own ; it may, instead of a modest and negative kind of awkwardness, which is scarcely offensive, substitute a real and disgusting kind of mimicry ; and this, by every person of the least taste, will be looked upon as a bad exchange.

Thus

Thus has been attempted a regular course of instruction, which, from the conciseness of method, and the new points of view, in which several of the parts have been placed, it is hoped will be found generally useful. Those who wish to enter more fully into this subject, and have leisure and inclination for philosophical reflexions upon it, may consult a work lately published, called *Elements of Elocution*; where the nature of accent and emphasis, the variation and modulation of the voice, and the expression of the passions, emotions, and sentiments, are copiously and systematically considered.

EXAMPLES

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A D V E R T I S E M E N T.

THE Sentences in the following collections are distributed into their several classes, according to their different structure; and in each class are so arranged, as to lead the learner, by insensible degrees, from the easiest to the most difficult; but as this arrangement is calculated for children as well as for persons more advanced, it may not be improper to advise the teacher, when he finds the sentences of one class grow too long and complex for the child's comprehension, to begin the short sentences of another class. By this method the child will be gradually led to feel the connexion between the parts of a sentence, without being forced too soon into such intricacies of composition as are not easily pronounced even by those whose understandings are at maturity.

To supply the defects of punctuation, I have marked some of the most material pauses with the inflection of voice the sense requires.

The rising inflexion, commonly called a suspension of voice, and generally marked by the comma, is indicated by the the acute accent, thus (')

The falling inflexion, or (as it is generally called in grammars) a rest of the voice without dropping it, often marked by the semicolon and colon, is indicated by the grave accent, thus (\)

For an explanation of these inflexions, see page 62.

COMPACT SENTENCES.

The following Sentences may be called compact, because in the whole Sentence, however extended (except in the last, and last but two) each succeeding Member is necessarily connected with the preceding; and no complete Sense is formed till the End. Many of these Members are by the common Rules of Punctuation marked with the Colon and Semicolon; but as these Points are used most frequently at the end of complete Sense, and require the falling Inflection of Voice,—in the compact Sentence they become a Source of Error and Perplexity. For in compact Sentences, the greatest Care must be taken, not to inflect the voice downwards or (as it is commonly, though improperly, called) drop the Voice upon those Pauses where complete Sense seems to be formed, as at these Pauses another Member always follows, which is connected in Sense with the preceding, and requires the Voice to be suspended with the rising Inflection. These Members therefore I have frequently marked with the acute Accent. In the short Sentences at the Beginning, chiefly intended for Children, I have divided the Nominative from the Verb by a Comma. For the Propriety of pausing in this Part of a Sentence, see Elements of Elocution, vol. i. p. 30, 31, &c. and Lord Kaimes's Elements of Criticism, vol. ii. in the Chapter on Versification.

WELL begun, is half done.

Rome, was not built in a day.

Diligence, is never wholly lost. *Johnson.*

Truth, is the basis of excellence.

A soft answer, turns away wrath.

God's mercies, are over all his works.

A faithful friend, is a great treasure.

Wonder, is a pause of reason. *Johnson.*

Wonder, is involuntary praise. *Young.*

Excess of ceremony, shows want of breeding.
 The first step to virtue, is to love it in others.
 Evil communication, corrupts good manners.
 Men's manners, commonly shape their fortunes.
 Many men, are made the poorer by opulence.
 Small things, make mean men proud. *Johnson.*
 Few, are made wise but by sad experience.
 No man, was ever great by imitation. *Johnson.*
 By others' faults, learn to correct your own.
 Danger and adversity, discover true friendship.
 Quiet, carries its own reward along with it.
 Few things, are impossible to industry and skill.
 Disguise, can gratify no longer than it deceives.
 Nothing valuable, can be gained without labour.
 The civilities of great men, are never thrown away.
 True wisdom, is the greatest pleasure of the mind.
 Dutiful children, are the best gifts of providence.
 Much wealth, does not always bring satisfaction.
 Too much familiarity, commonly breeds contempt.
 Hypocrisy, is the tribute which vice pays to virtue.
 Man, is born to trouble, as the sparks fly upward.
 An impudent man, is an outlaw in good-breeding.
 Approve not of him, who commends all you say.
 True wisdom, is the greatest pleasure of the mind.
 Friendship, is not always the sequel of obligation.
Johnson.

An infallible characteristic of meanness, is cruelty.
Ibid.

A liar, is not believed, even when he speaks the truth.

All wonder, is the effect of novelty upon ignorance. *Johnson.*

An enemy, unites all to whom he threatens danger. *Ibid.*

Resolution and success, reciprocally produce each other. *Ibid.*

Mis-

Misapplied genius, most commonly proves ridiculous. *Johnson.*

Ambition, is generally proportioned to men's capacities.

Every art, is improved by the emulation of competitors. *Johnson.*

That praise, is worth nothing, of which the price is known. *Ibid.*

Some, are lavish of praise, because they hope to be repaid. *Ibid.*

It is an unhappy state, in which danger, is hid under pleasure. *Ibid.*

Use pleasures moderately, and they will last the longer.

If once delusion be admitted, it has no certain limitations. *Johnson.*

Time, like money, may be lost by unseasonable avarice. *Ibid.*

It requires no small degree of ability, to know when to conceal it.

Divide and conquer, is a principle equally just in science as in policy. *Johnson.*

Curiosity, like all other desires, produces pain as well as pleasure. *Ibid.*

Time, amongst other injuries, diminishes the power of pleasing. *Ibid.*

Uniformity of practice, seldom continues long without good reason. *Ibid.*

It is a certain sign of an ill heart, to be inclined to defamation. *Spect. No. 427.*

It is a great failing of a strong imagination, to catch greedily at wonders. *Johnson.*

He that runs against time, has an antagonist not subject to casualties. *Ibid.*

Pleasure, when it is a man's chief purpose, disappoints itself. *Spectator.*

Prudence, is of more frequent use than any other intellectual quality. *Johnson.*

Critics, like all the rest of mankind, are very frequently misled by interest. *Johnson.*

Life, may be lengthened by care, though death cannot be ultimately defeated. *Ibid.*

Piety, is the only proper and adequate relief of decaying man. *Ibid.*

Nothing is difficult, when gain and honour unite their influence. *Ibid.*

Art, when it is matured to habit, vanishes from observation. *Ibid.*

A man who resolves upon ideal discoveries, seldom searches long in vain. *Ibid.*

There are no vices so incurable, as those which men are apt to glory in. *Spect. No. 569.*

In all pointed sentences, some degree of accuracy, must be sacrificed to conciseness. *Johnson.*

It seldom happens, that all circumstances concur to happiness or fame. *Ibid.*

Let honest credulity, beware of receiving characters from contemporary writers. *Ibid.*

Nothing will ever be attempted, if all possible objections must first be overcome. *Ibid.*

Such is the constitution of man, that labour may be styled its own reward. *Ibid.*

Censure is willingly indulged, because it always implies some superiority. *Ibid.*

It was well observed by Pythagoras, that ability and necessity dwell near each other. *Ibid.*

It is perhaps the character of the English nation, to despise trifles. *Ibid.*

Curiosity, is one of the permanent and certain characteristics of a vigorous intellect. *Ibid.*

No evil, is insupportable, but that which is accompanied with consciousness of wrong. *Ibid.*

When

When the pale of ceremony, is once broken, rudeness and insult soon enter the breach. *Johnson.*

A wise and good man, is never so amiable, as in his unbended and familiar intervals. *Ibid.*

All change, is of itself an evil, which ought not to be hazarded, but for evident advantage. *Ibid.*

He that thinks he can afford to be negligent of his expences, is not far from being poor. *Ibid.*

Men, are seldom satisfied with praise, introduced or followed by any mention of defect. *Ibid.*

Nothing, can please many, and please long, but just representations of general nature. *Ibid.*

Such seems to be the disposition of man, that whatever makes a distinction, produces rivalry. *Ibid.*

Differences, are never effectually laid asleep, but by some common calamity. *Ibid.*

There are truths, which, as they are always necessary, do not grow stale by repetition. *Ibid.*

Physic, for the most part, is nothing else but the substitute of exercise or temperance. *Spect. No. 195.*

Train up a child in the way that he should go, and when he is old, he will not depart from it.

The predominance of a favourite study, affects all the subordinate operations of the intellect. *Johnson.*

We are inclined to believe those whom we do not know, because they have never deceived us. *Ibid.*

To choose the best among many good, is one of the most hazardous attempts of criticism. *Ibid.*

When the design of pleasing, is visible, an absurdity in the way towards it, is easily forgiven. *Steele.*

To hear complaints with patience, even when complaints are vain, is one of the duties of friendship. *Johnson.*

Among the uncertainties of the human state, we are doomed to number the instabilities of friendship. *Johnson.*

Time, with all its celerity, moves slowly to him whose whole employment is to watch its flight. *Ibid.*

The two powers, which, in the opinion of Epicetetus, constitute a wise man, are those of bearing and forbearing. *Ibid.*

It must be owned, that fear is a very powerful passion, since it is esteemed one of the greatest virtues to subdue it. *Spect. No. 615.*

Of all the diversions of life, there are none so proper to fill up its empty spaces, as the reading of useful and entertaining authors. *Ibid.*

Not to mention riches and honour, even food and raiment are not to be come at, without the toil of the hands and the sweat of the brows. *Spect. No. 115.*

A man, conspicuous in a high station, who multiplies hopes that he may multiply dependents, may be considered as a beast of prey. *Johnson.*

Commerce, however we may please ourselves, with the contrary opinion, is one of the daughters of fortune, inconstant and deceitful as her mother. *Ibid.*

Such is the delight of mental superiority, that none, on whom nature or study have conferred it, would purchase the gifts of fortune by its loss. *Ibid.*

There are some men of such rapid imagination, that, like the Peruvian torrent, when it brings down gold, mingles it with sand. *Ibid.*

The love, tenderness, and compassion, which are apt to rise in us towards those who depend upon us, is that, by which the whole world of life is upheld. *Spect. No. 181.*

To

To the long catalogue of the inconveniences of old age, which moral and satirical writers have so copiously displayed, may be often added to the loss of fame. *Johnson.*

When any one complains of the want, of what he is known to possess in an uncommon degree, he certainly waits with impatience to be contradicted. *Ibid.*

The men who can be charged with fewest failings, either with respect to abilities or virtue, are generally most ready to make allowances for them. *Ibid.*

Enquires after happiness, and rules for attaining it, are not so necessary and useful to mankind, as the arts of consolation and supporting one's self under affliction. *Spect.* No. 163.

It is discovered by a very few experiments, that no man is much pleased with a companion, who does not increase, in some respect, his fondness for himself. *Johnson.*

Among too many other instances of the great corruption and degeneracy of the age wherein we live, the great and general want of sincerity in conversation, is none of the least. *Tillotson.*

We very often find that persons the most accomplished in ridicule, are those who are very shrewd at hitting a blot, without exerting any thing masterly in themselves. *Spect.* No. 249.

When an opinion, to which there is no temptation of interest, spreads wide and continues long, it may be reasonably presumed to have been infused by nature or dictated by reason. *Johnson.*

The hypocrite, would not be at so much pains to put on the appearance of virtue, if he did not know it was the most proper and effectual means, to gain the love and esteem of mankind. *Spect.* No. 243.

Power and superiority, are so flattering and delightful, that, fraught with temptation and exposed to danger as they are, scarcely any virtue is so cautious, or any prudence so timorous, as to decline them. *Johnson.*

After all the refinements of subtilty, and the dogmatism of learning, all claim to poetical honours, must be finally decided by the common sense of readers, uncorrupted with literary prejudices. *Ibid.*

Irresolution on the schemes of life which offer themselves to our choice, and inconstancy in pursuing them, are the greatest and most universal causes of all our disquiet and unhappiness. *Spect. No. 162.*

There can be no greater injury to human society, than that good talents among men, should be held honourable to those who are endowed with them, without any regard how they are applied. *Ibid. No. 172.*

When the excellence of a new composition can no longer be contested, and malice is compelled to give way to the unanimity of applause, there is yet this one expedient to be tried—the charge of plagiarism. *Johnson.*

An extravagant man, who has nothing else to recommend him but a false generosity, is often more beloved and esteemed than a person of a much more finished character, who is defective in this particular. *Spect. No. 243.*

He that becomes acquainted, and is invested with authority and influence, will in a short time, be convinced, that in proportion as the power of doing well is enlarged, the temptations to do ill are multiplied and enforced. *Johnson.*

A settled

A settled conviction of the tendency of every thing to our good, and of the possibility of turning miseries into happiness, by receiving them rightly, will incline us to bless the name of the Lord, whether he gives or takes away. *Johnson.*

You hear men every day in conversation profess that all the honour, power, and riches, which they propose to themselves, cannot give satisfaction enough to reward them, for half the anxiety they undergo in the pursuit or possession of them. *Spect.* No. 27.

It was a very common enquiry among the ancients, why the number of excellent orators, under all the encouragements the most flourishing states could give them, fell so far short of the number of those who excelled in all other sciences. *Ibid.* No. 633.

A man advanced in years, that thinks fit to look back upon his former life, and calls that only life which was passed with satisfaction and enjoyment, excluding all parts which were not pleasant to him, will find himself very young, if not in his infancy, *Ibid.* No. 100.

Man, who, when considered on his probation for a happy existence hereafter, is the most remarkable instance of divine wisdom ; if we cut him off from all relation to eternity, is the most wonderful and unaccountable composition in the whole creation. *Ibid.* No. 635.

The valetudinarian race have made the care of health ridiculous, by suffering it to prevail over all other considerations ; as the miser has brought frugality into contempt, by permitting the love of money, not to share, but to engross his mind. *Johnson.*

Criticism, though dignified from the earliest ages by the labours of men eminent for knowledge and sagacity; and since the revival of polite literature, the favourite study of European scholars, has not yet attained the certainty and stability of science.

Johnson.

There is scarce a thinking man in the world, who is involved in the business of it, but lives under a secret impatience of the hurry and fatigue he suffers; and has formed a resolution to fix himself, one time or other, in such a state as is suitable to the end of his being. *Spect.* No. 27.

A man will have his servant just, diligent, sober, and chaste, for no other reasons but the terror of losing his master's favour, when all the laws, divine and human, cannot keep him whom he serves within bounds, with relation to any one of these virtues. *Spect.* No. 202.

The causes of good and evil are so various and uncertain, so often entangled with each other, so diversified by various relations, and so much subject to accidents which cannot be foreseen, that he who would fix his condition upon incontestible reasons of preference, must live and die enquiring and deliberating. *Johnson.*

In those evils which are allotted us by providence, such as deformity, privation of any of the senses, or old age, it is always to be remembered that impatience can have no present effect, but to deprive us of the consolations which our condition admits, by driving away from us, those, by whose conversation or advice we might be amused or helped. *Ibid.*

He that pleases himself too much with minute exactness, and submits to endure nothing in accommodations, attendance or address, below the point
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of perfection, will, whenever he enters the crowd of life, be harrassed with innumerable distresses, from which those who have not in the same manner increased their sensations, find no disturbance. *Johnson.*

Man's study of himself, and the knowledge of his own station in the ranks of being, and his various relations to the innumerable multitudes which surround him, and with which his Maker has ordained him to be united, for the reception and communication of happiness, should begin with the first glimpse of reason, and only end with life itself. *Ibid.*

A great statesman, that would carefully employ himself in making room for merit, by throwing down the worthless and depraved part of mankind from those conspicuous stations of life, to which they have sometimes been advanced, and all this without any regard to his private interest, would be no small benefactor to his country. *Spectator.*

It may seem strange at the first view, that the men of pleasure should be advised to change their course, because they lead a painful life ; yet when we see them so active and vigilant in quest of delight, under so many disquiets, and the sport of such various passions, let them answer as they can, if the pains they undergo, do not outweigh their enjoyments. *Spect. No. 624.*

Candour and tenderness are in any relation, and on all occasions, eminently amiable ; but when they are found in an adversary, and found so prevalent as to overpower that zeal which his cause excites, and that heat which naturally increases in the prosecution of argument and which may be in a great measure justified by the love of truth, they certainly appear with particuliar advantages. *Ibid.*

There

There is nothing so common as to find a man, whom in the general observation of his carriage, you take to be of a uniform temper, subject to such unaccountable starts of humour and passion, that he is as much unlike himself, and differs as much from the man you at first thought him to be, as any two distinct persons can differ from each other. *Spect.* No. 76.

He that has lived without knowing to what height desire may be raised by vanity, with what rapture baubles are snatched out of the hands of rival collectors; how the eagerness of one raises eagerness in another, and one worthless purchase makes a second necessary—may, by passing a few hours at an auction, learn more than can be shewn by many volumes of maxims or essays. *Johnson.*

When a man looks about him, and with regard to riches and poverty, beholds some drawn in pomp and equipage, and they, and their very servants, with an air of scorn and triumph, overlooking the multitude that pass by them; and in the same street, a creature of the same make, crying out in the name of all that is good and sacred, to behold his misery, and give him some supply against hunger and nakedness; who would believe these two beings were of the same species? *Spect.* No. 294.

Having already shown how the fancy is affected by the works of nature, and afterwards considered in general both the works of nature and of art, how they mutually assist and complete each other, in forming such scenes and prospects, as are most apt to delight the mind of the beholder, I shall in this paper throw together some reflections on that particular art, which has a more immediate tendency than any other

other to produce those primary pleasures of the imagination, which have hitherto been the subject of this discourse. *Spect.* No. 415.

Mr. Locke's Essay on the Human Understanding would be thought a very odd book for a man to make himself master of, who would get a reputation by critical writings; though at the same time it is very certain, that an author who has not learned the art of distinguishing between words and things, and of ranging his thoughts, and setting them in proper lights, whatever notions he may have, will lose himself in confusion and obscurity. *Spect.* No. 291.

When we have deducted all that is absorbed in sleep, all that is inevitably appropriated to the demands of nature, or irresistibly engrossed by the tyranny of custom; all that passes in regulating the superficial decorations of life, or is given up in the reciprocations of civility to the disposal of others; all that is torn from us by the violence of disease, or stolen imperceptibly away by lassitude and languor; we shall find that part of our duration very small, of which we can truly call ourselves masters, or which we can spend wholly at our own choice. *Ibid.*

The mercantile wisdom of a "penny saved, is two-pence got" may be accommodated to all conditions, by observing, that not only they who pursue any lucrative employment, will save time when they forbear expence, and that time may be employed to the increase of profit; but that they who are above such minute considerations, will find, by every victory over appetite or passion, new strength added to the mind; will gain the power of refusing those solicitations by which the young and vivacious
are

are hourly assaulted, and in time set themselves above the reach of extravagance and folly. *Johnson.*

It would be a curious disquisition, from whence it proceeds, that men of the brightest parts, the most comprehensive genius, completely furnished with talents for any province in human affairs, such as, by their wise lessons of œconomy to others, have made it evident that they have the justest notions of life, and of true sense in the conduct of it; from what unhappy contradictory causes it proceeds, that persons thus finished by nature and by art, should so often fail in the management of that, which they so well understood, and want the address to make a right application of their own rules. *Spectator.*

The man who goes into the world only with the narrow views of self-interest, who catches at the applause of an idle multitude—as he can find no solid contentment at the end of his journey, so he deserves to meet with disappointments in his way; but he who is actuated by a nobler principle; whose mind is so far enlarged as to take in the prospect of his country's good; who is enamoured with that praise which is one of the fair attendants of virtue, and values not those acclamations which are not seconded by the impartial testimony of his own mind; who repines not at the low station which providence has at present allotted him, but yet would willingly advance himself by justifiable means to a more rising and advantageous ground; such a man is warmed with a generous emulation, it is a virtuous movement in him to wish and to endeavour that his power of doing good may equal be to his will. *Ibid.* No. 224.

SENTENCES formed on CONJUNCTIONS.

The following Sentences formed on Conjunctions naturally divide themselves into Parts when the Sense begins to form; that is, where the Member constructed on the first Conjunction ends, and the Member commencing with the correspondent Conjunction, either expressed or understood, begins: between these two principal constructive Parts must be the long Pause, with the suspended, or rising Inflection of Voice; and the latter of these Members ought generally to be pronounced in a little lower Tone than the former.

N. B. *In these Sentences, the accented Word before the long Pause, where the Sense begins to form, is marked with the rising Inflection. See page 62.*

IF men of eminence are exposed to censure on the one hand, they are as much liable to flattery on the other. *Spect.* No. 101.

As the beauty of the body always accompanies the health of it, so is decency of behaviour a concomitant to virtue.

As men are often esteemed who cannot be loved, so the poetry of some writers, may sometimes extort praise when it gives little pleasure. *Johnson.*

If we hope for things which are at too great a distance from us, it is possible that we may be intercepted by death in our progress towards them. *Spect.* No. 535.

As the excellence of every power appears only in its operations, not to have reason, and to have it useless and unemploy'd, is nearly the same. *Johnson.*
Though

Though the rich very rarely desire to be thought poor, the poor are strongly tempted to assume the appearance of wealth. *Johnson.*

As no man can enjoy happiness without he thinks he enjoys it, the experience of calamity is necessary to a just sense of better fortune. *Ibid.*

If it be difficult to persuade the idle to be busy, it is not easy to convince the busy that it is sometimes better to be idle. *Ibid.*

If eminent men receive reproaches which are not due to them, they likewise receive praises which they do not deserve. *Spect. No. 101.*

Though laughter is looked upon by the philosophers as the property of reason, the excess of it has been always considered as the mark of folly. *Ibid. No. 598.*

If we hope for things of which we have not thoroughly considered the value, our disappointment will be greater than our pleasure in the fruition of them. *Ibid. No. 535.*

As laws operate in civil agency, not to the excitement of virtue but the repression of wickedness, so judgement in the operations of intellect can hinder faults, but not produce excellence. *Johnson.*

As there are to be found in the service of envy, men of every diversity of temper, and degree of understanding, calumny is diffused by all arts and methods of propagation. *Ibid.*

Would a vain man consult his own heart, he would find, that if others knew his weaknesses as well as he himself does, he would not have the impudence to expect the public esteem. *Spect. No. 621.*

As the love of praise is implanted in our bosoms, as a strong incentive to worthy actions, it is a very difficult task to get above the desire of it for things that should be wholly indifferent. *Ibid. No. 38.*

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If a man considers his being as circumscribed by the uncertain term of a few yéars, his designs will be contracted into the same narrow span he imagines is to bound his existence. *Spect.* No. 210.

As much greater as the evils in a future state are than these at présent, so much are the motives to persuasion under christianity greater than those which mere moral consideration could supply us with. *Ibid.* No. 633.

Whether it be that life has more vexations than comforts, or, what is in event just the same, that evil makes deeper impressions than good, it is certain that few can review the time past, without heaviness of heart. *Johnson.*

As there are many eminent critics who never wrote a good line, there are many admirable buffoons, that animadvert upon every single defect in another, without ever discovering the least beauty of their own. *Spect.* No. 249.

Though in every age there are some who by bold adventures, or by favourable accidents rise suddenly into riches, the bulk of mankind must owe their affluence to small and gradual profits, below which their expence must be resolutely reduced. *Johnson.*

As life and all its enjoyments would be scarce worth the keeping, if we were under a perpetual dread of losing them, it is the business of religion and philosophy to free us from all unnecessary anxieties, and direct our fear to its proper object. *Spect.* No. 615.

If to have all that riches can purchase is to be rich, if to do all that can be done in a long life is to live long, he is equally a benefactor to mankind, who teaches them to protract the duration, or shorten the business of life. *Johnson.*

Were

Were the memoirs of an obscure man who lived up to the dignity of his nature, and according to the rules of virtue, to be laid before us, we should find nothing in such a character which might not set him on a level with men of the highest stations. *Spect.* No. 622.

If the open professors of impiety deserve the utmost application and endeavours of moral writers, to recover them from vice and folly, how much more may those lay a claim to care and compassion, who are walking in the paths of death, while they fancy themselves engaged in a course of virtue !

As on the one hand we are soon ashamed of loving a person whom we cannot esteem ; so on the other, though we are truly sensible of a man's abilities, we can never raise ourselves to the warmth of friendship without an affectionate good will towards his person. *Spect.* No. 385.

If we will give ourselves the trouble of looking backward and forward, on the several changes which we have already undergone, and hereafter must try', we shall find, that the greater degrees of our knowledge and wisdom, serve only to shew us our own imperfections. *Ibid.* 621.

Though the pure consciousness of worthy actions, abstracted from the views of popular applause, be to a generous mind an ample reward, yet the desire of distinction, was undoubtedly implanted in our nature, as an additional incentive to exert ourselves in virtuous excellence. *Ibid.* 224.

Since it is certain, that our hearts deceive us in the love of the world, and that we cannot command ourselves enough to resign it, though we every day wish ourselves disengaged from it allurements, let us not stand upon a formal taking of leave, but wean ourselves

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ourselves from them, while we are in the midst of them. *SpecT.* No. 27.

As among the works of nature, no man can properly call a river deep, or a mountain high, without the knowledge of many mountains and many rivers; so in the productions of genius, nothing can be styled excellent, till it has been compared with other works of the same kind. *Johnson.*

It is very remarkable, that, notwithstanding we fall short at present of the ancients in poetry, painting, oratory, history, architecture, and all the noble arts and sciences, which depend more upon genius than expérience, we exceed them as much in doggrel, humour, burlesque, and all the trival arts of ridicule. *SpecT.* No. 249.

If all the happiness, that is dispersed through the whole race of mankind in this world, were drawn together, and put into the possession of one single man, it would not make a very happy being; though, on the contrary, if the miseries of the whole species were fixed on a single person, they would make a very miserable one. *Ibid.* No. 163.

As no one can be said to enjoy health, who is only not sick, without he feel within himself a lightsome and invigorating principle, which will not suffer him to remain idle, but still spurs him on to action; so in the practice of every virtue, there is some additional grace required, to give a claim of excellency in this or that particular action. *Ibid.* No. 292.

As the noblest mien or most graceful action, would be degraded and obscured by a garb, appropriated to the gross employments of rustics or mechanics, so the most heroic sentiments will lose their efficacy, and the most splendid ideas drop their magnificence,
if

if they are conveyed by words used commonly upon low and trival occasions. *Johnson.*

Making any material alterations in the works of a writer after his death, is a liberty, which, as it has a manifest tendency to lessen the confidence of society, and to confound the characters of authors, by making one man write by the judgment of another, cannot be justified by any supposed propriety of the alteration, or kindness of the friend. *Ibid.*

It is a celebrated thought of Socrates, that if all the misfortunes of mankind were cast into a public stock, in order to be equally distributed among the whole species, those who now think themselves the most unhappy, would prefer the share they are already possessed of, before that which would fall to them by such a division. *Spect. No. 558.*

As beauty of body, with an agreeable carriage, pleases the eye, and that pleasure consists in observing, that all the parts have a certain elegance, and are proportioned to each other, so does decency of behaviour which appears in our lives, obtain the approbation of all with whom we converse, from the order, consistency, and moderation of our words and actions. *Ibid. No. 104.*

If Pericles, as historians report, could shake the firmest resolutions of his hearers, and set the passions of all Greece in a ferment, when the public welfare of his country, or the fear of hostile invasions, was the subject; what may be expected from that orator, who warns his audience against those evils which have no remedy, when once undergone, either from prudence or time. *Ibid. No. 633.*

Should a foreigner who knows nothing of our private factions, or one who is to act his part in the world when our present heat and animosities are forgot;

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forgót ; should, I say, such a one form to himself a notion of the greatest men of all sides in the British nation who are now living, from the characters which are given of them, in some or other of those abominable writings which are daily published among us, what a nation of monsters must we appear ? *Spect.* No. 271.

Though there is a great deal of pleasure in contemplating the material world, by which I mean that system of bodies, into which nature has so curiously wrought the mass of dead matter, with the several relations which those bodies bear to one another, there is still methinks something more wonderful and surprising in contemplations on the world of life ; by which I mean, all those animals, with which every part of the universe is furnished. *Ibid.* No. 519.

Notwithstanding the warnings of philosophers, and the daily examples of losses and misfortunes which life forces upon our observation, such is the absorption of our thoughts in the business of the present day, such the resignation of our reason to the empty hopes of future felicity, or such our unwillingness to see what we dread, that every calamity comes suddenly upon us, and not only presses us as a burthen, but crushes as a blow. *Johnson.*

If we are firmly resolved to live up to the dictates of reason, without any regard to wealth, reputation, or the like considerations, any more than as they fall in with our principal design ; we may go through life with steadiness and pleasure ; but if we act by several broken views, and will not only be virtuous, but wealthy and popular, and every thing that has a value set upon it by the world, we shall
live

live and die in misery and repentance. *Spect.* No. 162.

I have here only considered the necessity of a man's being virtuous, that he may have something to do ; but if we consider further, that the exercise of virtue is not only an amusement for the time it lasts, but that its influence extends to those parts of our existence which lie beyond the grave, and that our whole eternity is to take its colour from those hours which we here employ in virtue or in vice, the argument redoubles upon us, for putting in practice this method of passing away our time. *Ibid.*

The best way of a man's bringing his good-nature to the test, is, to consider whether it operates according to the rules of reason and duty ; for if, notwithstanding its general benevolence to mankind, it makes no distinction between its objects ; if it exerts itself promiscuously towards the deserving and undeserving ; if it relieves alike the idle and the indigent ; if it gives itself up to the first petitioner, and lights upon any one, rather by accident than choice, it may pass for an amiable instinct, but must not assume the name of a moral virtue. *Spect.* No. 177.

If all the blessings of our condition are enjoyed with a constant sense of the uncertainty of life—if we remember that whatever we possess, is to be in our hands but a very little time—and that the little which our most lively hopes can promise us, may be made less by ten thousand accidents—we shall not much repine at a loss, of which we cannot estimate the value, but of which, though we are not able to tell the least amount, we know with sufficient certainty the greatest ; and are convinced that the greatest is not much to be regretted. *Johnson.*

If

If the several writers of natural history, would take each his particular species of animal, and give us a distinct account of its original birth, and education; its politics, hostilities, and alliances, with the frame and texture of its inward and outward parts, and particularly those that distinguish it from all other animals, with their peculiar aptitudes for the state of being in which Providence has placed them, it would be one of the best services their studies could do mankind, and not a little redound to the glory of the all-wise contriver. *Spect.* No. 121.

Because the mind of man requires something more perfect in matter than what it finds there, and can never meet with any sight in nature which sufficiently answers its highest ideas of pleasantness; or, in other words, because the imagination can fancy to itself things more great, strange, or beautiful, than the eye ever saw, and is still sensible of some defect in what it has seen; on this account, it is the part of a poet to humour the imagination on its own notions, by mending and perfecting nature, where he describes a reality, and by adding greater beauties than are put together in nature where he describes a fiction. *Ibid.* No. 418.

Were there a combination of honest men who, without any regard to places, would endeavour to extirpate all such furious zealots as would sacrifice one half of their country to the passion and interest of the other; as also such infamous hypocrites that are for promoting their own advantage under colour of the public good; with all the profligate, immoral retainers to each side, ~~that having~~ nothing to recommend them but an implicit submission to
M their

their leaders : we should soon see that furious party spirit extinguished, which may in time expose us to the derision and contempt of all the nations about us. *Spect.* No. 126.

As folly and inconsiderateness are the foundations of infidelity, the great pillars and supports of it are either the vanity of appearing wiser than the rest of mankind, or an ostentation of courage in despising the terrors of another world, which have so great an influence on what they call weaker minds ; or an aversion to a belief which must cut them off from many of those pleasures they propose to themselves, and fill them with remorse for many of them they have already tasted. *Ibid.* No. 186.

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ANTITHETIC SENTENCES.

The following Sentences have Parts corresponding to Parts, which demand a particular Attention in their Pronunciation. This Correspondence of Parts to Parts is what is generally and justly called Emphasis ; but this Emphasis, where both Parts of the Antithesis are expressed, is of a different Kind from that when but one Part is expressed, and the other supplied by the Import of the Sentence. For a full Explication of both these Kinds of Emphasis, see Page 101. It is sufficient here to observe, that in the following Sentences, a longer Pause than ordinary ought to take Place after such Parts as have Parts opposed to them, and that this Pause will in general sufficiently mark the Emphasis. It need scarcely be remarked, that the longest Pause ought to be where the Sentence is divided into its two principal constructive Parts, and that here, we must always adopt the Suspension of Voice, or rising Inflection. See page 44.

N. B. *The rising Inflection on the emphatic Word at the End of the first Part of the Sentence, is marked with the acute Accent ; and the falling, on the last emphatic Word, with the grave.*

WITHOUT hópe, there can be no càution.

Waste brings wánt, and want brings wòe.

Those that are past sháme, are past hòpe.

No one loves hím, that loves only himsèlf.

He that is never ídle, will not often be vícious.

One více, is more expensive, than ten vírtues.

Catch not at a sháadow, and lose the sùbstance.

Quarrels, are easily begún, but not easily ènded.

Command your tèmper, or it will command yòu.

M 2

Whatever

Whatever enlarges hópe, likewise exalts cóurage.
 Those who raise énvý, will easily incur censure.
 Little with quiet, is better than strife with plènty.
 Desperate diseases, require desperate remedies.
 They are often caught by deceit, who practise it.
 There is no defence against reproach, but obscurity.
 Whatever is much read, will be much criticised.
 Disguise, can gratify, no longer than it deceives.

Johnson.

Charity, begins at home, but ought not to end there.

Do unto óthers, as you would they should do unto you.

Defer not till to-mórrow, what ought to be done to-day.

Whatever is done skilfully, appears to be done with ease.

Respect, is often paid, in proportion as it is claimed. *Johnson.*

An indiscreet man, is often more hurtful than an ill-natured one.

Where there is yet shame, there may in time be virtue. *Johnson.*

A man knows not the worth of a thing, till he wants it.

The great art of life, is to play for much, and stake little. *Johnson.*

He that too much refines his delicacy, will always endanger his quiet. *Ibid.*

The desire of appearing to be wise, often prevents our becoming so.

The man who feels himself ignorant, should at least be modest. *Johnson.*

He that is pleased with himself, easily imagines he shall please others.

Many

Many things, difficult to design, prove easy to performance. *Johnson.*

Modesty, is not only an ornament, but a guard to virtue. *Spect.* No. 231.

Faction, seldom leaves a man honest, however it may find him. *Johnson.*

Without frugality, none can be rich, and with it, very few would be poor. *Ibid.*

Conveniences, are never missed, where they were never enjoyed. *Ibid.*

It is generally the fate of a double dealer, to lose his power, and keep his enemies. *Ibid.*

Vanity, is often no less mischievous, than negligence or dishonesty. *Ibid.*

Sublimity, is produced by aggregation, and littleness, by dispersion. *Ibid.*

Most men, are animated with greater ardour by interest, than by fidelity. *Ibid.*

First we flatter ourselves, and then the flattery of others is sure of success. *Spect.* No. 238.

A man cannot be agreeable to others, who is not easy within himself. *Ibid.* No. 243.

Extended empire, like expanded gold, exchanges solid strength, for feeble splendor. *Johnson.*

He that merely makes a book from books, may be useful, but can scarcely be great. *Ibid.*

Philosophy, may infuse stubbornness, but religion only can give patience. *Ibid.*

The greatest human virtue, bears no proportion to human vanity. *Ibid.*

No man, has so much care, as he who endeavours after the most happiness. *Bion.*

Pleasure, is only received, when we believe we give it in return. *Johnson.*

Moderation, is commonly firm, and firmness, is commonly successful. *Johnson.*

Knowledge of the subject, is to a poet what materials are to the architect. *Ibid.*

We are never made so ridiculous by the qualities we have, as by those we affect to have.

Malevolence to the clergy, is seldom at a great distance from irreverence to religion. *Johnson.*

Those, who have most helps from art, are less diligent, to cultivate the qualities of nature.

Such is the consequence of peevishness, in can be borne, only when it is despised. *Johnson.*

Those, who make no advances towards excellence, may stand as warnings against faults. *Ibid.*

Little things, are not valued, but when they are done by those who can do greater. *Ibid.*

Virtue, is undoubtedly most laudable in that state, which makes it most difficult. *Ibid.*

Virtue, may owe her panegyrics to morality, but must derive her authority from religion. *Ibid.*

Pleasure is seldom such as it appears to others, nor often; such as we represent it to ourselves. *Ibid.*

There are few, who do not learn by degrees, to practise those crimes, which they cease to censure. *Ibid.*

Human life, is every where a state, in which much is to be endured, and little to be enjoyed. *Ibid.*

Those, that have done nothing in life, are not qualified to judge of those that have done little. *Ibid.*

Modesty, is the certain indication of a great spirit, and impudence, the affectation of it. *Spect.*
No. 350.

Gross

Gross ignorance, every man has found equally dangerous, with perverted knowledge. *Johnson.*

Next to the crime of writing contrary to what a man thinks, is that of writing without thinking. *Johnson.*

Pride, is a vice, which prides itself, inclines every man to find in others, and to overlook in himself. *Ibid.*

It is remarkable, that death increases our veneration for the good, and extenuates our hatred of the bad. *Ibid.*

Those, whom their virtue restrains from deceiving others, are often disposed by their own vanity, to deceive themselves.

Oeconomy in our affairs, has the same effect upon misfortunes, which good breeding has upon our conversations. *Spect.* No. 114.

It is a folly, for an eminent man, to think of escaping censure, and a weakness to be affected with it. *Spect.* No. 101.

Diligence, in employments of less consequence, is the most successful introduction to greater enterprises. *Johnson.*

There are many more shining qualities in the mind of man, but there is none so useful, as discretion. *Spect.* No. 225.

The natural flights of the human mind, are not from pleasure to pleasure, but from hope to hope. *Johnson.*

The vanity of being known to be trusted with a secret, is generally one of the chief motives to disclose it. *Ibid.*

A poem, frigidly didactic, without rhyme, is so near to prose, that the reader only scorns it for pretending to be verse. *Ibid.*

When writers of history, have the least opportunities of knowing the truth, they are in the best disposition to tell it. *Spect.* No. 101.

When we complain of want of memory we are apt to remember what we forget, and to forget what we remember.

The utmost exertion of right, is always invidious, and where claims are not easily determinable, is always dangerous. *Johnson.*

In the state of future perfection, to which we all aspire, there will be pleasure without danger, and security without restraint. *Ibid.*

Health, is so necessary to all the duties of life, as well as the pleasures of life, that the crime of squandering it, is equal to the folly. *Ibid.*

It is not by comparing line with line, that the merit of great works is to be estimated, but by their general effects and ultimate result. *Ibid.*

Usury, cheating, extortion, and oppression, have their seed in the dread of want, and vanity, riot, and prodigality, from the shame of it. *Spect.* No. 114.

For the same reason that pastoral poetry, was the first employment of the human imagination, it is generally the first literary amusement of our minds. *Johnson.*

There cannot be a greater satisfaction to an honest mind, than to see those approbations which it gives itself, seconded by the applauses of the public. *Spect.* No. 122.

Success and miscarriage, have the same effects in all conditions; the prosperous, are feared, hated, and flattered; and the unfortunate, avoided, pitied, and despised. *Johnson.*

All travel, has its advantages; if the passenger visits better countries, he may learn to improve his own;

own ; and if fortune carries him to worse, he may learn to enjoy it. *Johnson.*

That may generally be suspected to be right, which requires many words to prove it wrong ; and that, wrong, which cannot, without so much labour, appear to be right. *Ibid.*

No accidents, are so unfortunate, but that the prudent may draw some advantage from them, nor are there any so fortunate, that the imprudent may not turn to their prejudice.

Good habits, are what will certainly improve a man's fortune and reputation ; but, on the other side, affluence and fortune, will not as probably produce good affections of the mind. *Spectator.* No. 192.

Idle and indecent applications of sentences taken from scripture, is a mode of merriment, which a good man dreads for its prophaneity, and a witty man disdains for its easiness and vulgarity. *Johnson.*

He that would pass the latter part of his life with honour and decency, must, when he is young, consider that he shall one day be old, and remember when he is old, that he has once been young. *Ibid.*

No man should think so highly of himself, as to imagine he could receive no lights from books, not so meanly as to believe he can discover nothing but what is to be learned from them. *Ibid.*

It is a degree towards the life of angels, when we enjoy conversation, wherein there is nothing presented but its excellence ; and a degree towards that of demons, wherein nothing is shown but in its degeneracy. *Spect.* No. 100.

Though it must be allowed, that he suffers most like a hero, who hides his grief in silence, yet it cannot be denied, that he who complains, acts like

a man—like a social being, who looks for help from his fellow creatures. *Johnson.*

The hours of a wise man are lengthened by his idées, as as those of a fool are by his passions : the time of the one, is long, because he does not know what to do with it, so is that of the other, because he distinguishes every moment of it with useful or amusing thoughts : or, in other words, because the one, is always wishing it away, and the other, always enjoying it. *Spect. No. 94.*

There seem to be some minds suited to great, and others, to little employments ; some formed to soar aloft, and others to grovel on the ground, and confine their regard to a narrow sphere. Of these, the one, is in danger of becoming useless by a daring negligence, the other, by a scrupulous solicitude ; the one, collects many ideas, but confused and indistinct ; the other, is buried in minute accuracy, but without compass, and without dignity. *Johnson.*

How different is the view of past life, in the man, who is grown old in knowledge and wisdom, from that of him who is grown old in ignorance and folly ! The latter, is like the owner of a barren country, that fills his eye with the prospect of naked hills and plains, which produce nothing either profitable or ornamental, the other, beholds a beautiful and spacious landscape, divided into delightful gardens, green meadows, fruitful fields ; and can scarce cast his eye on a single spot of his possessions, that is not covered with some beautiful plant or flower. *Spect. No. 94.*

SENTENCES consisting of DETACHED MEMBERS.

These Sentences have their preceding Members, which for perfect Sense, generally, and not improperly, marked with the Semicolon or Colon ; but though these Points, may require Pauses of different Lengths, yet they must, in these Sentences, be accompanied with exactly the same Inflection of Voice ; that is, the falling Inflection. For as these preceding Members contain perfect Sense, and are not modified by those that follow, they do not, like the first Members of the antithetic Sentence, require the rising Inflection, but such an Inflection as shows that complete Sense is formed, but that the Sentence is not concluded ; and this Inflection is the falling Inflection, without dropping the Voice. To facilitate the Conception of this Tone and Inflection, let us suppose the first Member detached from what follows, by being the last in the Line :

Some men are made poor by their own faults :
some, by the faults of others.

A friend exaggerates a man's virtues :
an enemy inflames his crimes.

In this arrangement of the Members, we find the Voice is naturally led to give the falling Inflection to the first Member as well as to the last, but in a somewhat higher Tone of Voice.

SOME men are made poor by their own faults ;
some, by the faults of others.

A friend exaggerates a man's virtues ; an enemy
inflame his crimes. *Spect. No. 399.*

In every work, one part must be for the sake of others ; a palace must have its passages, a poem must have its transitions. *Johnson.*

To count is a modern practice : the ancient method was to guess ; and when numbers are guessed, they are always magnified. *Ibid.*

Nations have changed their characters ; slavery is now no where more patiently endured than in countries once inhabited by the zealots of liberty. *Ibid.*

To enlarge dominions, has been the boast of many princes ; to diffuse happiness and security through wide regions, has been granted to few. *Ibid.*

Of the powers of the mind it is difficult to form an estimate : many have excelled Milton in their first essays, who never rose to works like *Paradise Lost*. *Ibid.*

Reproof should not exhaust its power upon petty failings ; let it watch diligently against the incursion of vice, and leave foppery and futility to die of themselves. *Ibid.*

Forms of government are seldom the result of much deliberation ; they are framed by chance in popular assemblies, or in conquered countries, by despotic authority. *Ibid.*

Human characters are by no means constant : men change by change of place, of fortune, of acquaintance : he who is at one time a lover of pleasure, is at another, a lover of money. *Ibid.*

Resentment is an union of sorrow with malignity ; a combination of a passion, which all endeavour to avoid, with a passion which all concur to detest. *Ibid.*

Money confounds subordination, by overpowering the distinctions of rank and birth ; and weakens authority,

authority, by supplying power of resistance or expedients for escape. *Johnson.*

The obedience of children to their parents is the basis of all government; and set forth as the measure of that obedience which we owe to those whom Providence has placed over us. *Spect.* No. 189.

To tell our own secrets is generally folly, but that folly is without guilt; to communicate those with which we are entrusted is always treachery, for the most part combined with folly. *Johnson.*

The perverseness of mankind makes it often mischievous in men of eminence to give way to merriment; the idle or the illiterate, will often shelter themselves under what they say in those moments. *Ibid.*

Man is seldom willing to let fall the opinion of his own dignity; he is better content to want diligence than power; and sooner confesses the depravity of his will, than the imbecillity of his nature. *Ibid.*

A modest man preserves his character as a frugal man does his fortune; if either of them live to the height of either, one will find losses, the other errors, which he has not stock by him to make up. *Spect.* No. 206.

It was a principle among the ancients, that acute diseases are from heaven, and chronical from ourselves: the dart of death indeed falls from heaven, but we poison it by our own misconduct. *Johnson.*

Every novelty appears more wonderful as it is remote from any thing with which experience or testimony have hitherto acquainted us; and if it passes farther beyond the notions that we have been accustomed to form, it becomes at last incredible. *Ibid.*

Diffidence

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Diffidence

Diffidence may check resolution, and obstruct performance ; but compensates its embarrassments by more important advantages : it conciliates the proud, and softens the severe, averts envy from excellence, and censure from miscarriage. *Johnson.*

The sounds of our English words are commonly like those of string music ; short and transient ; which rise and perish upon a single touch ; those of other languages are like the notes of wind instruments ; sweet and swelling ; and lengthened out into variety of modulation. *Spect. No. 135.*

There is a call upon mankind to value and esteem those who set a moderate price upon their own merit ; and self-denial is frequently attended with unexpected blessings, which in the end abundantly recompence such losses as the modest seem to suffer in the ordinary occurrences of life. *Spectator. No. 206.*

To be rich, is to have more than is desired, and more than is wanted ; to have something which may be spent without reluctance, and scattered without care ; with which the sudden demands of desire may be gratified, the casual freaks of fancy indulged, or the unexpected opportunities improved. *Johnson.*

When honour is a support to virtuous principles, and runs parallel with the laws of God and our country, it cannot be too much cherished and encouraged : but when the dictates of honour are contrary to those of religion and equity, they are the greatest depravations of human nature. *Spectator. No. 99.*

Life is constantly ravaged by invaders ; one steals away an hour, and another a day ; one conceals the robbery by hurrying us into business, another by lulling us with amusement : the depredation is continued

ruined through a thousand vicissitudes of tumult and tranquillity, till having lost all, we can lose no more.

Johnson.

It was the labour of Socrates to turn philosophy from the study of nature to speculations upon life ; but there have been, and are, other preceptors, who are for turning off attention from life to nature. They seem to think they we are placed here to watch the growth of plants, or the motion of the stars.

Ibid.

It is the fate of those who toil at the lower employments of life, to be rather driven by the fear of evil, than attracted by the prospect of good : to be disgraced by miscarriage or punished for neglect, where success would have been without applause, and diligence without reward. *Ibid.*

It is not a sufficient vindication of a character in history, that it is drawn as it appears, for many characters ought never to be drawn : nor of a narrative, that the truth of events is agreeable to observation and experience ; for that observation which is called knowledge of the world, will be found much more frequently to make men cunning than good.

Ibid.

When I look upon the tombs of the great, every emotion of envy dies in me : when I read the epitaphs of the beautiful, every inordinate desire goes out : when I meet with the grief of parents upon a tombstone, my heart melts with compassion ; when I see the tomb of the parents themselves, I consider the vanity of grieving for those we must quickly follow. *Spect. No. 26.*

Power and wealth supply the place of each other : power confers the ability of gratifying our desires without the consent of others : wealth enables us
to

to obtain the consent of others to our gratification : power, simply considered, whatever it confers on one, must take from another : wealth enables its owner to give to others, by taking only from himself : power pleases the violent and proud : wealth delights the placid and the timorous : youth therefore flies at power, and age grovels after riches. *Johnson.*

It is hard to say, whether it should most provoke our contempt or our pity, to hear what solemn expressions of respect and kindness will pass between men, almost upon no occasion : how great honour and esteem they will declare for one whom perhaps they never saw before ; and how entirely they are, all on the sudden, devoted to his service and interest for no reason : how infinitely and eternally obliged to him for no benefit ; and how extremely they will be concerned for him, yea, and affected too, for no cause. *Tillotson.*

S E N

SENTENCES formed on similar Members in a SERIES.

This Species of Sentence has been explained at large in the foregoing Part of this Work, p. 78. to which the Reader must be referred. But that no Method may be left untried to give Youth a just Idea of pronouncing this Species of Sentence, it has been thought expedient to print the several Members requiring the falling Inflection in distinct Lines, and to point them with the Semicolon ; as this, it is presumed, from the Association between the Eye and the Ear, will naturally lead the Voice to adopt the Inflection required.

THE miser, is more industrious than the saint ;
the pains of getting ;
the fear of losing ;
and the inability of enjoying his wealth, have been
the mark of satire in all ages. *Spect.* No. 624.

The miser, is more industrious than the saint ; the
pains of getting, the fear of losing, and the inability
of enjoying his wealth, have been the mark of satire
in all ages.

When ambition pulls one way ;
interest another ;
inclination a third ;
and perhaps reason contrary to all, a man is likely
to pass his time but ill, who has so many different
parties to please. *Spect.* No. 162.

When ambition pulls one way, interest another,
inclination a third, and perhaps reason contrary to
all, a man is likely to pass his time but ill, who has
so many different parties to please.

To

To play with important truths ;
to disturb the repose of established tenets ;
to subtilize objections ;
and elude proof, is too often the sport of youthful
vanity, of which maturer experience commonly
repents. *Johnson.*

To play with important truths, to disturb the
repose of established tenets, to subtilize objections,
and elude proof, is too often the sport of youthful
vanity, of which maturer experience commonly
repents.

The chief security against the fruitless anguish of
impatience, must arise, from frequent reflection,
on the wisdom and goodness of the God of nature ;
in whose hands are riches and poverty ;
honour and disgrace ;
pleasure and pain, and life and death. *Ibid.*

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impatience, must arise, from frequent reflection, on
the wisdom and goodness of the God of nature ; in
whose hands are riches and poverty, honour and dis-
grace, pleasure and pain, and life and death.

It is the most agreeable talent of an historian, to
be able to draw up his armies and fight his battles in
proper expressions ;

to set before our eyes the divisions, cabals, and jea-
lousies of great men ;

to lead us, step by step, into the several actions and
events of his history. *Spect.* No. 420.

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of his history.

Were

Were the miser's repentance upon the neglect of a good bargain;
 his sorrow for being over-reached;
 his hope of improving a sum;
 and his fear of falling into want;
 directed to their proper objects, they would make
 so many christian graces and virtues. *Spectator*.
 No. 624.

Were the miser's repentance upon the neglect of a good bargain, his sorrow for being over-reached, his hope of improving a sum, and his fear of falling into want, directed to their proper object, they would make so many christian graces and virtues.

Life consists, not of a series of illustrious actions or elegant enjoyments; the greater part of our time passes in compliance with necessities;
 in the performance of daily duties;
 in the removal of small inconveniences, in the procurement of petty pleasures. *Johnson*.

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Were the books of our best authors to be retailed to the public, and every page submitted to the taste of forty or fifty thousand readers, I am afraid we should complain of many flat expressions;
 trivial observations;
 beaten topics;
 and common thoughts, which go off very well in the lump. *Spect.* No. 124.

Were the books of our best authors to be retailed to the public, and every page submitted to the taste of forty or fifty thousand readers, I am afraid we
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should complain of many flat expressions, trivial observations, beaten topics, and common thoughts, which go off very well in the lump.

Livy describes every thing in so lively a manner, that his whole history is an admirable picture; and touches on such proper circumstances in every story, that his reader becomes a kind of spectator;

and feels in himself, all the variety of passions, which are correspondent to the several parts of the relation. *Spect.* No. 420.

Livy describes every thing in so lively a manner, that his whole history is an admirable picture; and touches on such proper circumstances in every story, that his reader becomes a kind of spectator; and feels in himself, all the variety of passions, which are correspondent to the several parts of the relation.

A person, who is possessed of an habitual good intention in his actions, enters upon no single circumstance of life, without considering it, as well pleasing to the great Author of his being; conformable to the dictates of reason; suitable to human nature in general, or to that particular station in which Providence has placed him. *Spect.* No. 213.

A person, who is possessed of an habitual good intention in his actions, enters upon no single circumstance of life, without considering it, as well pleasing to the great Author of his being; conformable to the dictates of reason; suitable to human nature in general, or to that particular station, in which Providence has placed him.

A man has frequent opportunities of mitigating the fierceness of a party;
of doing justice to the character of a deserving man;

of

of softening the *envious* ;
 quieting the *angry* ;
 and rectifying the *prejudiced* ;
 which are all of them employments suited to a reasonable nature, and bring great satisfaction to the person, who can busy himself in them with discretion.
Spectator.

A man has frequent opportunities of mitigating the fierceness of a party ; of doing justice to the character of a deserving man ; of softening the *envious* ; quieting the *angry* ; and rectifying the *prejudiced* ; which are all of them employments suited to a reasonable nature, and bring great satisfaction to the person, who can busy himself in them with discretion.

The most open, instructive, and unreserved discourse, is that, which passes between two persons, who are familiar and intimate friends. On these occasions, a man gives a loose to every passion and every thought that is *uppermost* ; discovers his most retired opinions of persons and things ; tries the beauty and strength of his sentiments ; and exposes his whole soul, to the examination of his friend. *Spect. No. 68.*

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Since the Author of our being, has planted no wandering passion in us, no desire which has not its object,

object, futurity is the proper object of the passion, so constantly exercised about it ;
 and this restlessness in the present ;
 this assigning ourselves over to farther stages of duration ;
 this successive grasping at somewhat still to come, appears to me a kind of instinct or natural symptom, which the mind of man has of its own immortality. *Spect.* No. 210.

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What innumerable multitudes of people lie confused together under the pavement of an ancient cathedral !

how men and women ;

friends and enemies ;

priests and soldiers ;

monks and prebendaries, are crumbled amongst one another, and blended together in the same common mass !

how beauty, strength, and youth ;

with old age ;

weakness ;

and deformity, lie undistinguished, in the same promiscuous heap of matter. *Ibid.* No. 26.

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mies, priests and soldiers, monks and prébendaries are crumbled amongst one another, and blended together in the same common mass ! how beauty, strength, and youth, with old age, weakness, and deformity, lie undistinguished, in the same promiscuous heap of matter.

The ill-natured man, though but of equal parts, gives himself a larger field to expatiate in, than the good-natured man can reconcile to his feelings : he exposes those failings in human nature which the other would cast a vèil over ;

laughs at vices, which the other either excuses or conceals ;

gives utterance to reflections, which the other stifles ;

falls indifferently upon friends or enemies ;

exposes the person who has obliged him ;

and, in short, sticks at nothing, that may establish the character of a wit. *Spect.* No. 169.

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As virtue is the most reasonable and genuine source of honour, we generally find in titles, an intimation of some particular merit, that should recommend men to the high stations which they possess : holiness is ascribed to the Pòpe ;

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majesty ;

majesty to kings ;
 serenity, or mildness of temper, to princes ;
 excellence, or perfection, to ambassadors ;
 grace to archbishops ;
 honour to peers ;
 worship, or venerable behaviour, to magistrates ;
 and reverence, which is of the same import as the
 former, to the inferior clergy. *Spect.* No. 219.

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 inferior clergy.

The inconveniences of attendance on great men,
 are more lamented than felt. To the greater num-
 ber, solicitation is its own reward ; to be seen in
 good company ;
 to talk of familiarities with men of power ;
 to be able to tell the freshest news ;
 to gratify an inferior circle with predictions of in-
 crease or decline of favour ;
 and to be regarded as a candidate for high offices,
 are compensations, more than equivalent to the de-
 lay of favours ; which perhaps he that begs them,
 has hardly confidence to expect. *Johnson.*

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pòwer ; to be able to tell the freshest nèws ; to gratify an inferior circle with predictions of increase or decline of fàvour, and to be regarded as a candidate for high óffices, are compensations, more than equivalent to the delay of favours ; which perhaps he that begs them, has hardly confidence to expect.

A poet, of less judgment and invention than Milton, would have found it very difficult, to have filled the tender parts of his poem, with sentiments, proper for a state of innocence ;

to have described the warmth of love, and the professions of it, without artifice or hypèrbole ;

to have made the man speak the most endearing things, without descending from his natural dignity, and the woman receiving them without departing from the modesty of her chàracter ;

in a word, to adjust the prerogatives of wisdom and beauty, and make each appear to the other, in its proper force and loveliness. *Spect.* No. 321.

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Let a man's innocence be what it will ; let his virtues rise to the highest pitch of perfection attainable in this life, there will be still in him so many secret sins ;

so many human frailties ;
 so many offences of ignorance, passion, and præjudice ;
 so many unguarded words and thoughts ;
 and, in short, so many defects, in his best actions, that, without the advantages of such an expiation and atonement as christianity has revealed to us, it is impossible that he should be cleared before his sovereign judge, or that he should be able to stand in his sight. *Spect.* No. 513.

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The bounding of Satan over the walls of Paradise ;

his sitting in the shape of a cormorant, upon the tree of life, which stood in the centre of it, and overtopped all the other trees in the garden ;
 his alighting among the herd of animals which are so beautifully represented as playing about Adam and E've ;

together with his transforming himself into different shapes, in order to hear their conversation, are circumstances, that give an agreeable surprise to the reader, and are devised with great art, to connect that series of adventures, in which the poet has engaged this artificer of fraud. *Ibid.* No. 321.

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The bounding of Satan over the walls of Paràdise ; his sitting in the shape of a cormorant, upon the tree of life, which stood in the centre of it, and overtopped all the other trees in the gàrden ; his alighting among the herd of animals, which are so beautifully represented as playing about Adam and Eve ; together with his transforming himself into different shapes, in order to hear their conversàtion, are circumstances, that give an agreeable surprize to the reader, and are devised with great art, to connect that series of adventures, in which the poet has engaged this artificer of fraud.

When a political design has ended in miscarriage or succès ;

when every eye and every ear is witness to general discontent or general satisfàction, it is then a proper time to disentangle confusion, and illustrate obscurity ;

to shew by what causes every event was produced, and in what effects it is likely to tèrminate ;

to lay down with distinct peculiarity, what rumour always huddles in general exclamations, or perplexes by undigested nàrratives ;

to shew whence happiness or calamity is derived, and whence it may be expècted ;

and honestly to lay before the people, what enquiry can gather of the past, and conjecture can estimate of the future. *Johnson.*

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The care of the theatrical critic should be to distinguish error from inability, faults of inexperience from defects of nature. Action, irregular and turbulent, may be reclaimed;

vociferation, vehement and confused, may be restrained and modulated;

the stalk of the tyrant, may become the gait of a man;

the yell of inarticulate distress, may be reduced to human lamentation;

all these faults, should be, for a time, overlooked, and afterwards censured with gentleness and candour: but if in an actor there appears an utter vacancy of meaning;

a frigid equality;

a stupid languor;

a torpid apathy; the greatest kindness that can be shewn him, is a speedy sentence of expulsion.

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But, at the same time, the hen, that has all this seeming ingenuity in the conduct of her eggs (which is indeed absolutely necessary for the continuation of the species) considered in other respects, is without the least glimmering of thought or common sense. She mistakes a piece of chalk for an egg, and sits upon it in the same manner;

she is insensible of any increase or diminution in the number of those she lays;

she does not distinguish between her own, and those of another species;

and when the birth appears of never so different a bird, will cherish it for her own.

In all these circumstances, which do not carry an immediate regard to the subsistence of herself or her species, she is a very idiot. *Spec7. No. 120.*

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If we would have the kindness of others, we must endure their follies. He who cannot persuade himself to withdraw from society, must be content to pay a tribute of his time, to a multitude of tyrants: to the lóiterer, who makes appointments he never keeps—

to the consúlder, who asks advice which he never takes—

to the bóaster, who blusters only to be pràised—

to the complainer, who whines only to be pitied—

to the projéctor, whose happiness is only to entertain his friends with expectations, which all but himself know to be vâin—

to the œcónomist, who tells of bargains and settlements—

to the polítician, who predicts the fate of battles and breach of alliances—

to the úsurer, who compares the different fúnds—

and to the tálker, who talks only because he lóves to be talking. *Johnson.*

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the different fùnds—and to the tálker, who talks only because he lòves to be talking.

For my part, I freely indulge my soul in the confidence of its future grandeur ; it pleases me to think that I, who know so small a portion of the works of the Creator, and with slow and painful steps, creep up and down on the surface of this globe, shall ere long shoot away with the swiftness of imaginàtion ;

trace out the hidden springs of nature's operations ;

be able to keep pace with the heavenly bodies in the rapidity of their carèer ;

be a spectàtor of the long chain of events, in the natural and moral wòrlds ;

visit the several apartments of the creàtion ;

know how they are furnished and how inhàbited ;

comprehend the order and measure, the magnitude and distances of those orbs, which to us, seem disposed without any regular desígn, and set all in the same circle ;

observe the dependence of the parts of each sy'stem ;

and (if our minds are big enough) to grasp the theory of the several sy'stems upon one another, from whence results the harmony of the universe.

Spect. No. 635.

For my part, I freely indulge my soul in the confidence of its future grandeur : it pleases me to think that I, who know so small a portion of the works of the Creator, and with slow and painful steps, creep up and down on the surface of this globe, shall ere long shoot away with the swiftness of imaginàtion ; trace out the hidden springs of

nature's opérations ; be able to keep pace with the heavenly bodies in the rapidity of their carèer ; be a spectator of the long chain of events, in the natural and moral wòrlds ; visit the several apartments of the création ; know how they are furnished and how inhàbited ; comprehend the order and measure, the magnitude and distances of those orbs, which to us, seem disposed without any regular desígn, and set all in the same cìrle ; observe the dependance of the parts of each sy`stem ; and (if our minds are big enough) to grasp the theory of the several systéms upon one another, from whence results the harmony of the universe.

S E R I E S

SERIES with the RISING INFLEXION.

The following Sentences seem to require a somewhat different Pronunciation from the foregoing : both of them adopt a Repetition of the same Inflexion, to correspond with the Repetition of a similar Member ; but as the former require a Repetition of the falling Inflexion, the latter demand a Repetition of the rising Inflexion, at the End of each Member. See Elements of Elocution, vol. i. pag. 257.

TO find the nearest way from truth to truth, or from purpose to effect : not to use more instruments where fewer will be sufficient ; not to move by wheels and levers, what will give way to the naked hand, is the great proof of a healthful and vigorous mind, neither feeble with helpless ignorance, nor overburdened with unweildy knowledge. *Johnson.*

A guilty or a discontented mind, a mind, ruffled by ill fortune, disconcerted by its own passions, soured by neglect, or fretting at disappointments, hath not leisure to attend to the necessity or reasonableness of a kindness desired, nor a taste for those pleasures which wait on beneficence, which demand a calm and unpolluted heart to relish them.

He cannot be properly chosen for a friend, whose kindness is exhaled by its own warmth, or frozen by the first blast of slander ; he cannot be a useful counsellor, who will hear no opinion but his own ; he will not much invite confidence, whose principal maxim is to suspect ; nor can the candour and frank-

ness of that man be much esteemed, who spreads his arms to human kind, and makes every man without distinction a denizen of his bosom. *Johnson.*

It is owing to our having early imbibed false notions of virtue, that the word *Christian* does not carry with it, at first view, all that is great, worthy, friendly, generous, and heroic. The man who suspends his hopes of the reward of worthy actions till after death; who can bestow, unseen; who can overlook hatred, do good to his slanderer; who can never be angry at his friend, never revengeful to his enemy, is certainly formed for the benefit of society: yet these are so far from heroic virtues, that they are but the ordinary duties of a christian. *Partly from the Spect. No. 356.*

In almost all countries the most ancient poets are considered as the best: whether it be that every other kind of knowledge is an acquisition gradually attained, and poetry is a gift conferred at once; or that the first poetry of every nation surprised them as a novelty, and retained the credit by consent which is received by accident at first; or whether as the province of poetry is to describe nature and passion, which are always the same, the first writers took possession of the most striking objects for description, and the most probable occurrences for fiction, and left nothing to those that followed them but transcription of the same events, and new combinations of the same images. Whatever be the reason, it is commonly observed that the early writers are in possession of nature, and their followers, of art. *Johnson.*

When we see the avaricious and crafty, taking companions to their tables and their beds, without any enquiry but after farms and money; or the giddy
and

and thoughtless uniting themselves for life to those whom they have only seen by the light of tapers; when parents make articles for children without enquiring after their consent; when some marry for heirs to disappoint their brothers, and others throw themselves into the arms of those they do not love, because they have found themselves rejected where they were more solicitous to please; when some marry because their servants cheat them, some because they squander their own money; some because their houses are pestered with company, some because they will live like other people, and some because they are sick of themselves; we are not so much inclined to wonder that marriage is sometimes unhappy, as, that it appears so little loaded with calamity; those therefore of the above description that should rail against matrimony, should be informed, that they are neither to wonder or repine, that a contract begun on such principles has ended in disappointment. *Johnson.*

LOOSE SENTENCES:

These Sentences always consist of one Member at least which forms perfect Sense before the End; and this Member is generally, and not improperly, marked with the Colon or Semicolon; which in this Case require the same Pause and Inflection of Voice, as the same Points in the Sentences consisting of Detached Members, page 251. That is, the Voice must not be suspended as at the Comma, but must rest and fix itself with the falling Inflection, in a somewhat higher Tone of Voice than in the preceding Part of the Sentence, and as if the last word had a Degree of Emphasis on it. To mark this Tone and Inflection in the following Sentences, the grave Accent is placed on the last accented Word of the principal constructive Member.

THAT which is strange, is delightful; and a pleasing error is not willingly detected. *Johnson.*

Nothing can atone for the want of modesty; without which, beauty is ungraceful, and wit detestable. *Steele.*

Things may be seen differently, and differently shewn; but actions are visible, though motives are secret. *Johnson.*

While the Romans were poor, they robbed mankind; and as soon as they became rich, they robbed one another. *Ibid.*

Some

Some desire is necessary to keep life in in motion ; and he whose real wants are supplied, must admit those of fancy. *Johnson.*

The fear of death often proves mortal ; and sets people on methods to save their lives, which infallibly destroy them. *Spect.* No. 25.

The opinions of every man must be learned from himself : concerning his practice, it is safest to trust the evidence of others. *Johnson.*

Dependance is a perpetual call upon humanity ; and a greater excitement to tenderness and pity, than any other motive whatsoever. *Spect.* No. 181.

If we hope for what we are not likely to possess, we act and think in vain ; and make life a greater dream and shadow, than it really is. *Spectator.* No. 535.

Those who attempt nothing themselves, think every thing easily performed ; and consider the unsuccessful always as criminal. *Johnson.*

He that thinks himself capable of astonishing, may write blank verse ; but those that hope only to please, must condescend to rhyme. *Ibid.*

Those writers who lie on the watch for novelty, can have little hopes of greatness ; for great things cannot have escaped former observation. *Ibid.*

It is with knowledge as with wealth ; the pleasure of which lies more in making endless additions, than in taking a view of our old store. *Spectator.* No. 626.

The uncivilized in all countries have patience proportionate to their unskilfulness ; and are content to attain their end by very tedious methods. *Johnson.*

Wit, like all other things subject by their nature to the choice of man, has its changes and fashions ; and at different times takes different forms. *Ibid.*

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The utmost we can hope for in this world, is contentment ; if we aim at any thing higher, we shall meet with nothing but grief and disappointment. *Spect.* No. 163.

Wherever there is wealth, there will be dependance and expectation ; and wherever there is dependance, there will be an emulation of servility. *Johnson.*

Life, however short, is made still shorter by waste of time ; and its progress towards happiness, though naturally slow, is yet retarded by unnecessary labour. *Ibid.*

Men sometimes suffer by injudicious kindness ; and become ridiculous without their own faults, by the absurd admiration of their friends. *Ibid.*

There is a vigilance of observation, and accuracy of distinction, which books and precepts cannot confer ; and from this, almost all original and native excellence proceeds. *Ibid.*

By forbearing to do what may innocently be done, we may hourly add new vigour to resolution ; and secure the power of resistance, when pleasure or interest shall lend their charms to guilt. *Ibid.*

Whatever advantages we snatch beyond a certain portion allotted us by nature, is like money spent before it is due ; which, at the time of regular payment, will be missed and regretted. *Ibid.*

Truth seems to fly from curiosity ; and as many enquiries produce many narratives, whatever engages the public attention, is immediately disguised by the embellishments of fiction. *Ibid.*

All perhaps are more willing to honour past than present excellence ; and the mind contemplates genius through the shades of age, as the eye surveys the sun through artificial opacity. *Ibid.*

It is a hard and nice subject for a man to speak of himself, says Cowley ; it grates his own heart to say any thing of disparagement, and the reader's ears to hear any thing of praise from him. *Spectator.*

Reason shows itself in all occurrences of life ; whereas the brute makes no discovery of such a talent, but in what immediately regards his own preservation, or the continuance of his species. *Ibid.* No. 120.

Whoever is engaged in a multiplicity of business, must transact much by substitution, and leave something to hazard ; and he that attempts to do all, will waste his time in doing little. *Johnson.*

He that pursues fame with just claims, trusts his happiness to the winds ; but he that endeavours after it by false merit, has to fear, not only the violence of the storm, but the leaks of his vessel. *Ibid.*

Nothing that is not a real crime, makes a man appear so contemptible and little in the eyes of the world as inconstancy ; especially when it regards religion or party. *Spect.* No. 162.

It is of the last importance to season the passions of a child with devotion ; which seldom dies in a mind that has received an early tincture of it. *Ibid.* No. 201.

As the end of method is perspicuity, that series is sufficiently regular that avoids obscurity ; and where there is no obscurity, it will not be difficult to discover method. *Johnson.*

Where necessity ends, curiosity begins ; and no sooner are we supplied with every thing that nature can demand, than we sit down to contrive artificial appetites. *Ibid.*

We may as easily make wrong estimates of our own courage as our own humility ; by mistaking a sudden

sudden effervescence of imagination, for settled resolution. *Johnson.*

Admiration must be continued by that novelty which first produced it; and how much soever is given, there must always be reason to imagine that more remains. *Ibid.*

He that waits for an opportunity to do much at once, may breathe out his life in idle wishes; and regret in the last hour his useless intentions and barren zeal. *Ibid.*

Animals in their generation, are wiser than the sons of men; but their wisdom is confined to a few particulars, and lies in a very narrow compass. *Spect.* No. 120.

Those who cannot strike with force, can however poison their weapon; and weak as they are, give mortal wounds, and bring a hero to the grave. *Johnson.*

That a proper respect should be paid to the rules of criticism, will be readily allowed; but there is always an appeal from criticism to nature. *Ibid.*

To set the mind above the appetites, is the end of abstinence; which one of the Fathers observes to be, not a virtue, but the groundwork of a virtue. *Ibid.*

Truth is never the less so, for not being attended to; and it is the nature of actions, not the number of actors, by which we ought to regulate our behaviour. *Spect.* No. 576.

The desires of man increase with his acquisitions: every step which he advances, brings something within his view which he did not see before, and which, as soon as he sees it, he begins to want. *Johnson.*

Nothing was ever said with uncommon felicity, but by the co-operation of chance; and therefore
wit,

wit, as well as valour, must be content to share its honours with fortune. *Johnson.*

The regard of the public is not to be kept but by tribute ; and the remembrance of past service will quickly languish, unless successive performances frequently revive it. *Ibid.*

We are more powerfully excited to emulation by those who have attained the highest degree of excellence ; and whom we can therefore with least reason hope to equal. *Ibid.*

To judge rightly of an author, we must transport ourselves to his time ; and examine what were the wants of his contemporaries, and what were his means of supplying them. *Ibid.*

A man, considered in his present state, seems only sent into the world to continue his species : he provides himself with a successor, and immediately quits his post to make room for him. *Spectator.* No. 111.

Vanity is the natural weakness of an ambitious man ; which exposes him to the secret scorn and derision of those he converses with, and ruins the character he is so industrious to advance by it. *Ibid.* No. 255.

There are minds so impatient of inferiority, that their gratitude is a species of revènge ; and they return benefits, not because recompence is a pleasure, but because obligation is a pain. *Johnson.*

It should be an indispensable rule in life to contract our desires to our present condition ; and, whatever may be our expectations, to live within the compass of what we actually possess. *Spect.* No. 191.

Among all kinds of writing, there is none in which authors are more apt to miscarry than in
works

works of humour ; as there is none in which they are more ambitious to excel. *Spect.* 35.

It is the privilege of posterity to adjust the characters of illustrious persons ; and to set matters right between those antagonists, who, by their rivalry for greatness, divided a whole age into faction. *Spect.* No. 101.

The importance of writing letters with propriety, justly claims to be considered with care ; since next to the power of pleasing with his presence, every man should wish to be able to give delight at a distance. *Johnson.*

He that embarks in the voyage of life, will always wish to advance, rather by the impulse of the wind, than the strokes of the oar ; and many founder in their passage while they lie waiting for the gale. *Ibid.*

It was one of the maxims of the Spartans, not to press upon a flying army ; and therefore their enemies were always ready to quit the field, because they knew the danger was only in opposing. *Ibid.*

Mutual good humour is a dress we ought to appear in wherever we meet ; and we should make no mention of what concerns ourselves, without it be matters wherein our friends ought to rejoice. *Spect.* No. 100.

There are times in which the wise and the knowing are willing to receive praise without the labour of deserving it ; in which the most elevated mind is willing to descend, and the most active to be at rest. *Johnson.*

Nothing can more shew the value of good humour, than that it recommends those who are destitute of all other excellencies ; and procures regard to the trifling,

trifling, friendship to the worthless, and affection to the dull. *Johnson.*

All feel the benefits of private friendship, but few can discern the advantage of a well-constituted government : hence the greatest part of mankind will be naturally prejudiced against Brutus. *Ibid.*

Youth is of no long duration ; and in maturer age, when the enchantments of fancy shall cease, and phantoms of delight dance no more about us, we shall have no comforts but the esteem of wise men, and the means of doing good. *Ibid.*

I have seen many an amiable piece of deformity ; and have observed a certain cheerfulness in as bad a system of features as ever were clapped together, which hath appeared more lovely than all the blooming charms of an insolent beauty. *Spect.* No. 86.

That benevolence is always strongest which arises from participation of the same pleasure ; since we are naturally most willing to revive in our minds the memory of persons, with whom the idea of enjoyment is connected. *Johnson.*

There are few enterprises so hopeless as contests with the fashion ; in which the opponents are not only made confident by their numbers, and strong by their union, but are hardened by contempt of their antagonist. *Ibid.*

Next to an intimacy with a particular friend, one should endeavour after a more general conversation with such as are able to entertain and improve those with whom they converse ; which are qualifications that seldom go asunder. *Spect.* No. 93.

Persons of high rank live in a kind of splendid poverty ; and are perpetually wanting, because instead of acquiescing in the solid pleasures of life, they

they endeavour to outvie one another in shadows and appearances. *Spect.* No. 574.

Men have no other test of actions than general opinion, and all are so influenced by a sense of reputation, that they are often restrained by fear of reproach, and excited by hope of honour, when other principles have lost their power. *Johnson.*

The most difficult province in friendship is letting a man see his faults and errors; which should, if possible, be so contrived, that he may perceive our advice is given him, not so much to please ourselves as for his own advantage. *Spect.* No. 385.

To embarrass justice by multiplicity of laws, or to hazard it by confidence in judges, seem to be the opposite rocks on which all civil institutions have been wrècked; and between which, legislative wisdom has never yet found an open passage. *Johnson.*

If we thoroughly examine the idea of what we call good-breeding, we shall find it to be nothing else but an imitation and mimicry of good-nature; or in other terms, affability, complaisance, and easiness of temper, reduced to an art. *Spectator*, No. 169.

Perfection is not the attribute of man, therefore he is not degraded by the acknowledgement of an imperfection; but it is the work of little minds, to imitate the fortitude of great spirits on worthy occasions by obstinacy in the wrong. *Ibid.* No. 382.

So many qualifications are necessary to the possibility of friendship, and so many accidents must concur to its rise and its continuance, that the greatest part of mankind content themselves without it; and supply its place as they can, with interest and dependence. *Johnson.*

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There are many forcible expressions, which would never have been found but by venturing to the utmost verge of propriety ; and flights which would never have been reached but by those who have had very little fear of the shame of falling. *Johnson.*

To refuse credit to what is surprising, confers for a moment an appearance of superiority ; which every little mind is tempted to assume when it may be gained so cheaply as by withdrawing attention from evidence, and declining the fatigue of comparing probabilities. *Ibid.*

He that resigns his peace to little casualties, and suffers the course of his life to be interrupted by fortuitous inadvertencies or offences, delivers up himself to the discretion of the wind ; and loses all that constancy and equanimity, which constitute the chief praise of a wise man. *Ibid.*

One would think that the larger the company is in which we are engaged, the greater variety of thoughts and subjects would be started in discourse ; but instead of this, we find that conversation is never so much straitened and confined as in numerous assemblies. *Spect. No. 68.*

There will always be a part, and always a very large part of every community that have no care but for themselves ; and whose care for themselves reaches little farther, than impatience of immediate pain, and eagerness for the nearest good. *Johnson.*

Tully was the first who observed that friendship improves happiness and abates misery, by the doubling of our joy, and dividing of our grief : a thought, in which he hath been followed by all the essayers upon friendship that have written since his time. *Spect. No. 68.*

The foundation of content must spring up in a man's own mind ; and he who has so little knowledge of human nature, as to seek happiness by changing any thing but his own disposition, will waste his life in fruitless efforts, and multiply the griefs which he purposes to remove. *Johnson.*

There cannot a greater judgment befall a country, than such a dreadful spirit of division as rends a government into two distant people ; and makes them greater strangers, and more adverse to one another, than if they were actually two different nations. *Spect. No. 125.*

Irregularity and want of method are only supportable in men of great learning or genius ; who are often too full to be exact, and therefore often choose to throw down their pearls in heaps before the reader rather than be at the pains of stringing them. *Ibid. No. 476.*

Adversity has ever been considered as the state in which a man most easily becomes acquainted with himself ; and this effect it must produce, by withdrawing flatterers ; whose business it is to hide our weaknesses from us, or by giving loose to malice and licence to reproach. *Johnson.*

The pain of miscarriage is naturally proportioned to the desire of excellence ; and therefore, till men are hardened by long familiarity with reproach, or have obtained, by frequent struggles, the art of suppressing their emotions, diffidence is found the inseparable associate of understanding. *Ibid.*

There are writers of great distinction who have made it an argument for Providence, that the whole earth is covered with green rather than with any other colour ; as being such a right mixture of light
and

and shade, that it comforts and strengthens the eye instead of weakening or grieving it. *Spect.* 378.

Those who in consequence of superior capacities and attainments, disregard the common maxims of life, ought to be reminded, that nothing will supply the want of prudence; and that negligence and irregularity long continued, will make knowledge useless, wit ridiculous, and genius contemptible. *Johnson.*

There are none who deserve superiority over others, in the esteem of mankind, who do not make it their endeavour to be beneficial to society; and who, upon all occasions which their circumstances in life can administer, do not take a certain unfeigned pleasure in conferring benefits of one kind or other. *Spect.* No. 248.

The mind of man is naturally a lover of justice; and when we read a story wherein a criminal is overtaken, in whom there is no quality which is the object of pity, the soul enjoys a certain revenge for the offence done to its nature in the wicked actions committed in the preceding part of the history. *Ibid.* No. 491.

I consider a human soul without education like marble in the quarry; which shews none of its internal beauties, till the skill of the polisher fetches out the colours, makes the surface shine, and discovers every ornamental cloud, spot, and vein, that runs through the body of it. *Ibid.* No. 215.

We are rich or poor, great or little, in proportion to the number that excel us, or fall beneath us in any of these respects; and therefore a man, whose uneasiness arises from reflexion on any misfortune that throws him below those with whom he was once equal, is comforted by finding that he is not yet the lowest. *Johnson.*

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If we look abroad upon the multitude of mankind, and endeavour to trace out the principles of action in every individual, it will, I think, seem highly probable, that ambition runs through the whole species; and that every man, in proportion to the vigour of his complexion, is more or less actuated by it. *Spect.* No. 224.

Those who are willing to attribute every thing to genius, or natural sagacity, independent of a previous education, are encouraged to this opinion by laziness or pride; being willing to forego the labour of accurate reading and tedious enquiry, and to satisfy themselves and others with illustrious examples. *Johnson.*

Perhaps every man may date the predominance of those desires that disturb his life, and contaminate his conscience, from some unhappy hour when too much leisure exposed him to their incursions; for he has lived with little observation, either on himself or others, who does not know, that to be idle is to be vicious. *Ibid.*

The exterior shews and appearances of humanity in what is called good-breeding, render a man wonderfully popular and beloved, when they are founded upon a real good nature; but without it, are like hypocrisy in religion, or a base form of holiness; which, when it is discovered, makes a man more detestable than professed impiety. *Spect.* No. 169.

We ought to abstract our minds from the observation of an excellence in those we converse with, till we have taken some notice, or received some good information of the disposition of their minds; otherwise the beauty of their persons, or the charms of their wit, may make us fond of those, whom our
reason

reason and judgement will tell us we ought to abhor.
Spect. No. 172.

It is a common observation, that the most abandoned to all sense of goodness, are apt to wish those that are related to them, of a different character; and it is very observable, than none are more struck with the charms of virtue in the fair sex, than those, who, by their very admiration of it, are carried to a desire of ruining it. *Ibid.* No. 243.

If we consider the works of nature and art, as they are qualified to entertain the imagination, we shall find the last very defective in comparison of the former; for though they may sometimes appear as beautiful or strange, they can have nothing in them of that vastness and immensity which afford so great an entertainment to the mind of the beholder. *Ibid.* 414.

If we look into the manners of the most remote ages of the world, we discover human nature in her simplicity; and the more we come downwards towards our own times, may observe her hiding herself in artifices and refinements, polished insensibly out of her original plainness, and at length entirely lost, under form and ceremony, and what we call good-breeding. *Ibid.* No. 20.

It has been observed by some writers, that man is more distinguished from the animal world, by devotion than by reason; as several brute creatures discover in their actions something like a faint glimmering of reason, though they betray in no single circumstance of their behaviour, any thing that bears the least affinity to devotion. *Ibid.* No. 201.

Among other excellent arguments for the immortality of the soul, there is one drawn from the perpetual progress of the soul to its perfection with-

out a possibility of ever arriving at it : which is a hint that I do not remember to have seen opened and improved by others who have written on this subject, though it seems to me to carry great weight with it. *Spect.* No. 111.

We frequently fall into error and folly, not because the true principles of action are not known, but because for a time they are not remembered ; he may therefore be justly numbered among the benefactors of mankind, who contracts the great rules of life into short sentences, that they may be easily impressed on the memory, and taught by frequent recollection to recur habitually to the mind. *Johnson.*

Advice is offensive, not because it lays us open to unexpected regret, or convicts us of any fault which had escaped our notice, but because it shews us that we are known to others as well as ourselves ; and the officious monitor is persecuted with hatred not because his accusation is false, but because he assumes the superiority which we are not willing to grant him, and has dared to detect what we desired to conceal. *Ibid.*

We are no sooner presented to any one we never saw before, but we are immediately struck with the idea of a proud, a reserved, an affable, or a good-natured man ; and upon our first going into a company of strangers, our benevolence or aversion, awe or contempt, rises naturally towards several particular persons, before we have heard them speak a single word, or so much as know who they are. *Spect.* No. 86.

The most elegant and correct of all the Latin historians observes, that in his time, when the most formidable states of the world were subdued by the Romans,

Romans, the republic sunk into those two vices of a quite different nature, luxury and avarice: and accordingly describes Cataline as one who coveted the wealth of other men, at the same time that he squandered away his own. *Spect.* No. 55.

If the extent of the human view could comprehend the whole frame of the universe, perhaps it would be found invariably true, that Providence has given that in the greatest plenty which the condition of life makes of greatest use; and that nothing is penuriously imparted, or placed far from the reach of men, of which, a more liberal distribution, or more easy acquisition, would increase real and rational felicity. *Johnson.*

The desire of distinction is not, I think, in any instance more observable, than in the variety of outsidés and new appearances which the modish part of the world are obliged to provide, in order to make themselves remarkable; for any thing glaring and particular, either in behaviour or apparel, is known to have this good effect, that it catches the eye, and will not suffer you to pass over the person so adorned, without due notice and observation. *Spect.* No. 224.

We may learn, from observing how much the mind of man derives its pleasures from habit and custom, to take particular care when we are once settled in a regular course of life, how we too frequently indulge ourselves in any, the most innocent diversions and entertainments; since the mind may insensibly fall off from the relish of virtuous actions, and, by degrees, exchange that pleasure which it takes in the performance of its duty, for delights of a much more inferior and unprofitable nature. *Ibid.* No. 447.

Though in yesterday's paper we considered how every thing that is great, new, or beautiful, is apt to affect the imagination with pleasure, we must own that it is impossible for us to assign the necessary cause of this pleasure, because we know neither the nature of an idea, nor the substance of a human soul, which might help us to discover the conformity or disagreeableness of the one to the other; and therefore, for want of such a light, all that we can do in speculations of this kind, is, to reflect on those operations of the soul that are most agreeable, and to range, under their proper heads, what is pleasing or displeasing to the mind, without being able to trace out the several necessary and efficient causes, from whence the pleasure or displeasure arises. *Spect. No. 413.*

I N D E X

INDEFINITE QUESTION.

For the Definition and Pronunciation of this Species of Sentence, see page 87.

WHAT can we call the principle which directs every kind of bird to observe a particular plan in the structure of its nest, and directs all of the same species to work after the same model? *Spect.* No. 120.

Supposing a man always happy in his dreams, and miserable in his waking thoughts, and that his life was equally divided between them, whether would he be more happy or miserable? *Ibid.* No. 487.

Were a man a king in his dreams, and a beggar awake, and dreamt as consequentially, and in as continued unbroken schemes, as he thinks when awake, whether he would not be in reality a king or beggar; or rather, whether he would not be both? *Ibid.* No. 487.

When a man has but a little stock of time to improve, and has opportunities of turning it all to good account, what shall we think of him, if he suffers nineteen parts of it to lie dead, and perhaps employs even the twentieth to his ruin or disadvantage?

When one is afraid to ask the wife of a tradesman in mourning, whom she has lost of her family, and, after some preparation, endeavours to know whom she mourns for; how ridiculous is it to hear her explain herself, that we have lost one of the house of Austria? *Ibid.* No. 64.

The Spectator writes often in an elegant, often in an argumentative, and often in a sublime style, with equal success; but how would it hurt the reputed author of that paper to own, that of the most beautiful pieces under his title he is barely the publisher? *Ibid.* No. 382.

How many men, in the common concerns of life, lend sums of money which they are not able to spare, are bound for persons whom they have but little friendship for, give recommendatory characters of men whom they are not acquainted with, bestow places on those whom they do not esteem, live in such a manner as they themselves do not approve, and all this merely because they have not the confidence to resist solicitation, importunity, or example? *Spect.* No. 458.

What can be a stronger motive to a strong trust and reliance on the mercies of our Maker, than the giving his Son to suffer for us? What can make us love and esteem even the most inconsiderable of mankind, more than the thought that Christ died for him? Or what dispose us to set a stricter guard upon the purity of our own hearts, than our being members of Christ, and a part of the society of which that immaculate person is the head? *Ibid.* No. 186.

What actions can express the entire purity of thought which refines and sanctifies a virtuous man? that secret rest and contentedness of mind, which gives him a perfect enjoyment of his present condition; that inward pleasure and complacency which he feels in doing good; that delight and satisfaction which he takes in the prosperity and happiness of another? These and the like virtues are the hidden beauties of a soul; the secret graces, which cannot be discovered by a mortal eye, but make the soul lovely and precious in his sight from whom no secrets are concealed. *Ibid.* No. 257.

DEFINITE QUESTION.

For the Definition and Pronunciation of this Species of Sentence, see page 90.

IS it not wonderful that the love of the parent among brute animals, should be so violent while it lasts, and that it should last no longer than is necessary for the preservation of the young? *Spect.* No. 120.

Is it not remarkable that the same temper of weather, which raises a genial warmth in animals, should cover the trees with leaves and the fields with grass for their security and concealment, and produce such infinite swarms of insects for the support and sustenance of their respective broods? *Ibid.* No. 120.

Is it credible, is it possible, that the mighty soul of a Newton should share exactly the same fate with the vilest insect that crawls upon the ground; that, after having laid open the mysteries of nature, and pushed its discoveries almost to the very boundaries of the universe, it should on a sudden have all its lights at once extinguished, and sink into everlasting darkness and insensibility? *Ibid.*

Is this, do you think, sufficient for salvation? If your amusements as effectually choke the good seed as the rankest weeds of vice, can you with any propriety call them innocent? Do you imagine that God, who is a "jealous God," will bear to be supplanted in your affections by every trifle; or that he will be content with your not taking up arms against him, though you do him not one single piece of acceptable service? *Dr. Porteus's Sermons.*

Can these men seriously imagine that they are all this time "working out their salvation," that they are "pressing forwards towards the mark for the prize of their high calling," that they are every day drawing nearer and nearer to immortal happiness, and that they shall share the crown of glory with them who "have borne the burthen and heat of the day." Is eternal life so very small an object, so extremely cheap a purchase, as to require not the least pains to obtain it? *Dr. Porteus's Sermons.*

Let us consider what happens to us we when arrive at those imaginary points of rest, in which we promise ourselves happiness. Do we stop our motion, and sit down satisfied in the settlement we have gained; or are we not removing the boundary, and marking out new points of rest, to which we press forward with the like eagerness, and which cease to be such as fast as we attain them? *For this Sentence, see Lesson XXVIII. Rule II.*

Can any thing be more surprising than to consider Cicero, who made the greatest figure at the bar and in the senate of the Roman commonwealth, and at the same time outshined all the philosophers of antiquity in his library and in his retirements, as busying himself in the college of Augurs, and observing, with a religious attention, after what manner the chickens picked the several grains of corn which were thrown to them? *Spec. No. 505.*

Is it possible to conceive that the wise, and righteous, and all powerful Governor of the universe, will suffer his laws to be trampled under foot, his religion ridiculed and despised, his faithful servants calumniated, insulted, oppressed, and yet never once stretch forth his arm to chastise the bold, triumphant offender, and to recompence the injured helpless man;

man; to vindicate his reputation in the eyes of all mankind; to make his "righteousness as clear as the light, his just dealing as the noon day;" and to make him ample amends in another life, for the indignities and afflictions he has undergone in this? *Dr. Porteus's Sermons.*

Can there possibly be a more striking proof that philosophy, divine philosophy (as it is sometimes called), which is now frequently set up as the rival of revelation, was in general utterly unable to lead men to the acknowledgement of one of the plainest, and most important, and most rational truths in natural religion; that instead of aiding the suggestions of nature, and confirming the dictates of reason, they perplexed the one, and resisted the other; and that some of the greatest and most learned men of antiquity, exactly answered the description given of them in scripture; "professing themselves to be wise, they became fools?" *Ibid.*

Has a wise and good God furnished us with desires which have no correspondent objects, and raised expectations in our breasts, with no other view but to disappoint them? Are we to be for ever in search of happiness, without arriving at it, either in this world or the next? Are we formed with a passionate longing for immortality, and yet destined to perish after this short period of existence? Are we prompted to the noblest actions, and supported through life, under the severest hardship and most delicate temptations, by the hopes of a reward, which is visionary and chimerical, by the expectation of praises, of which it is utterly impossible for us ever to have the least knowledge or enjoyment? *Ibid.*

Should a spirit of superior rank, who is a stranger to human nature, accidentally alight upon the earth, and take a survey of its inhabitants, what would his notions of us be? Would not he think that we are a species of beings made for quite different ends and purposes than what we really are? Must not he imagine that we were placed in this world to get riches and honours? Would not he think that it was our duty to toil after wealth, and station, and title? Nay, would not he believe that we were forbidden poverty by threats of eternal punishment, and enjoined to pursue our pleasures under pain of damnation? He would certainly imagine we are influenced, by a scheme of duties, quite opposite to those which are indeed prescribed to us. *Spect.* No. 575.

Have that repentance and reformation followed? Has one single article of luxury been retrenched (retrenched, I mean, from principle), one favourite vice renounced, one place of amusement, one school of debauchery or of gaming, shut up? Do we keep a stricter guard upon all our irregular appetites and desires, and restrain them within the bounds of temperance, decency, and duty? Are the obligations of the nuptial vow more faithfully observed, and fewer applications made to the legislature for the dissolution of that sacred bond? Is there a more plain and marked indifference in our behaviour toward the virtuous and the profligate; and have we set ourselves with greater earnestness to repress the bold effrontery of vice, by treating it, wherever it is found, with the indignation and contempt which it deserves? Are we become in any degree more religious, more devout, more disengaged from this world, more intent upon the next? Are our hearts touched with a livelier

livelier apprehension of heavenly things, with warmer sentiments of love and reverence for our Maker; and do we demonstrate the sincerity of that love, by a more exact obedience to his commands, and a more serious regard to that sacred day, which is peculiarly dedicated to his service? *Dr. Porteus's Sermons.*

For, can he seriously believe that a God of infinite wisdom has given us a rule for the direction of our lives, and yet rendered it in many cases absolutely impossible for us to conform to that rule? Can he persuade himself that a God of infinite mercy and goodness, though he knows the strength of his creatures, yet exacts what is beyond it, and, with all the cruelty of an Egyptian task-master, demands virtue, without having given us the capacity of being virtuous? Can he suppose that a Being of infinite justice, first compels us to sin, by the strength of our appetites, and then punishes the wretched sinner; that he is at once the author and avenger of iniquity? Can he imagine, that he, who is holiness itself, who, as the text expresses it, cannot be tempted of evil, who is of purer eyes than even to behold it without indignation, is yet capable of tempting others to what he himself forbids and abhors? Can he, in fine, bring himself to think, that the precepts, the exhortations, the promises, the threatenings of the Gospel, are all a mockery and insult upon us, setting before us life and death, good and evil, and applying to us as free agents and accountable beings, when at the same time constitution or temptation takes from us all liberty of will, and necessarily determines us to a course of vice? *Ibid.*

Particular circumstances and cast of temper must teach a man the probability of mighty uneasiness in
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the marriage state (for unquestionably some there are, whose very dispositions are strangely averse to conjugal friendship); but no one is, I believe, by his own natural complexion, prompted to teaze and torment another for no reason but being nearly allied to him: and can there be any thing more base, or serve to sink a man so much below his own distinguishing characteristic (I mean reason) than returning evil for good in so open a manner, as that of treating a helpless creature with unkindness, who has had so good an opinion of him as to believe what he said relating to one of the greatest concerns of life, by delivering her happiness in this world to his care and protection? Must not that man be abandoned even to all manner of humanity, who can deceive a woman with appearances of affection and kindness, for no other end but to torment her with more ease and authority? Is any thing more unlike a gentleman, than when his honour is engaged for the performing his promises, because nothing but that can oblige him to it, to become afterwards false to his word, and be alone the occasion of misery to one, whose happiness he but lately pretended was dearer to him than his own? Ought such a one to be trusted in his common affairs? or treated but as one whose honesty consisted only in his incapacity of being otherwise. *Spect.* No. 236.

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PARENTHESIS.

For the proper Method of pronouncing the Parenthesis, see page 95.

DEATH (says Seneca) falls heavy upon him who is too much known to others, and too little to himself.

Pride in some particular disguise or other (often a secret to the proud man himself) is the most ordinary spring of action among men. *Spect.* No. 394.

Nothing can more fully prove the ingratitude of mankind (a crime often charged upon them, and often denied) than the little regard which the disposers of honorary rewards have paid to agriculture. *Johnson.*

The man who does not know how to methodize his thoughts, has always (to borrow a phrase from the Dispensary) "a barren superfluity of words." The fruit is lost amidst the exuberance of leaves. *Spect.* No. 476.

I do not know any greater instance of the decay of wit and learning among the French (which generally follows the declension of empire) than the endeavouring to restore the the Bouts-Rimez. *Ibid.* No. 60.

He puts us in mind that Socrates (who in the judgement of Apollo was the wisest of men) was not only a professed admirer of dancing in others, but learned it himself when he was an old man. *Ibid.* No. 67.

I have translated the author very faithfully, and, if not word for word (which our language would not bear), at least so as to comprehend every one of his sentiments, without adding any thing of my own. *Ibid.* No. 209.

I shall

I shall now, to let the world see what may be expected from me (first begging Mr. Spectator's leave that the world may see it), briefly touch upon my chief observations, and then subscribe myself your humble servant. *Spect.* No. 54.

I was going to say, the true art of being agreeable in company (but there can be no such thing as art in it) is, to appear well pleased with those you engage with; and rather to seem well entertained than to bring entertainment to others. *Ibid.* No. 386.

But it often happens, to the mortification of writers who deal in false wit, that as their readers improve their stock of sense (as they may do by reading better books, and by conversing with men of judgment) they soon forsake them. *Ibid.* No. 62.

I have heretofore discoursed of the insignificant liar, the boaster, and the castle-builder, and treated them as no ill-designing men (though they are to be placed among the frivolously false ones) but persons who fall into that way, purely to recommend themselves by their vivacities.

What are our views of all worldly things (and the same appearances they would always have, if the same thoughts were always predominant) when a sharp or tedious sickness has set death before our eyes, and the last hour seems to be approaching? *Johnson.*

The female inhabitants of our island have already received strong impressions from a neighbouring ludicrous nation, though by the length of the war (as there is no evil which has not something good attending it) they are pretty well worn out and forgotten. *Spect.* No. 45.

For, notwithstanding (as has been before hinted, and as it has been taken notice of by one of the greatest modern philosophers) we divide the soul into
several

several powers and faculties, there is no such division in the soul itself, since it is the whole soul that remembers, understands, wills, or imagines. *Spect.* No. 600.

My friend the divine having been used with words of complaisance (which he thinks could be properly spoken to no one living, and I think could be only spoken of him, and that in his absence) was so extremely offended with the excessive way of speaking civilities among us, that he made a discourse against it at the club. *Ibid.*

When we have discovered the passionate desire of fame in an ambitious man (as no temper of mind is more apt to shew itself) we become sparing and reserved in our commendations; we envy him the satisfaction of an applause, and look on our praises rather as a kindness done to his person, than as a tribute paid to his merit. *Ibid.* No. 255.

But, among all the letters that are come to my hands, there is none so handsomely written as the following one; which I am the more pleased with as it is sent me from gentlemen who belong to a body, which I shall always honour, and where (I cannot speak it without a secret pride) my speculations have met with a very kind reception. *Ibid.* No. 553.

To be regardless of those phænomena that are placed within our view, on purpose to entertain our faculties, and display the wisdom and power of their Creator, is an affront to Providence of the same kind (I hope it is not impious to make such a simile) as it would be to a good poet, to sit out his play, without minding the plot, or the beauties of it. *Guardian*, No. 169.

That emotion of the spirits in which passion consists, is usually the effect of surprize, and as often

as it continues, heightens the agreeable or disagreeable qualities of its object; but as this emotion ceases (and it ceases with the novelty) things appear in another light; and affect us even less than might be expected from their proper energy for having moved us too much before. *Spect.* No. 62.

Particular circumstances and cast of temper must teach a man the probability of mighty uneasinesses in the marriage state (for unquestionably some there are whose dispositions are strangely averse to conjugal friendship) but no one, I believe, is by his own natural complexion prompted to tease and torment another for no reason but being nearly allied to him. *Ibid.* No. 236.

Not to mention the tower of Babel (of which an old author says there were the foundations to be seen in his time, which looked like a spacious mountain) what could be more noble than the walls of Babylon, its hanging gardens, and its temple to Jupiter Belus, that rose a mile high by eight several stories, each story a furlong in height, and on the top of which was the Babylonian observatory? *Ibid.* No. 415.

We may learn this lesson from the most melancholy of all sights, religious madness, that since devotion itself (which one would be apt to think could not be too warm) may disorder the mind unless its heats are tempered with caution and prudence, we should be particularly careful to keep our reason as cool as possible, and to guard ourselves in all parts of life against the influence of passion, imagination, and constitution. *Ibid.* No. 201.

READING VERSE.

THOSE who have been employed in teaching youth to read verse, must have observed how difficult it is to get them to carry the sense beyond a single couplet. Nor is it any wonder. The couplet is so frequently the limit of the thought, that whenever it extends farther, it becomes an entirely new species of pronunciation: here then the utility of classing verses of a similar kind is obvious; if after the child is grounded in the common couplet, where the sense ends with the second line, he is taken to such as extend the sense to the succeeding lines, he will soon be able to form a proper distinction, and avoid that impropriety, which otherwise he is sure to fall into. Children should at first read verse of eight syllables, and such only as consists of couplets containing complete sense; then they should be taken to verse of ten syllables, consisting of similar couplets, after which they should be put to eight and ten syllable verse, where the sense extends to the second couplet, and then they may be put to such passages as protract the sense to a considerable number of couplets in succession. Examples for practice of every kind will be found in the following collection, which the teacher may easily augment from any author he pleases.

COUPLETS

COUPLETS forming complete Sense, in
Verse of Eight Syllables.

*For the Pronunciation of this Species of Couplet, see
page 130, Lesson XLIV.*

BEGIN, my Lord, in early youth,
To suffer, nay, encourage truth :
And blame me not for disrespect,
If I the flatt'rer's style reject ;
With that, by menial tongues supply'd,
You're daily cocker'd up in pride.
Set your great ancestors in view,
Like them deserve the title too ;
Like them ignoble actions scorn :
Let virtue prove you greatly born.
Though with less plate their side-board shone,
Their conscience always was their own ;
They ne'er at levees meanly fawn'd,
Nor was their honour yearly pawn'd ;
Their hands, by no corruption stain'd,
The ministerial bribe disdain'd ;
They serv'd the crown with loyal zeal ;
Yet, jealous of the public weal,
They stood the bulwark of our laws,
And wore at heart their country's cause ;
By neither place or pension bought,
They spoke and voted as they thought.
Thus did your fires adorn their seat ;
And such alone are truly great.

If you the paths of learning flight,
You're but a dunce in stronger light ;
In foremost rank, the coward plac'd,
Is more conspicuously disgrac'd.

Gay's Fable.

The

The lad, of all sufficient merit,
 With modesty ne'er damps his spirit;
 Presuming on his own deserts,
 On all alike his tongue exerts:
 His noisy jokes at random throws,
 And pertly spatters friends and foes;
 In wit and war the bully race
 Contribute to their own disgrace.
 Too late the forward youth shall find
 That jokes are sometimes paid in kind;
 Or if they canker in the breast,
 He makes a foe who makes a jest. *Gay's Fables.*

That man must daily wiser grow,
 Whose search is bent himself to know;
 Impartially he weighs his scope,
 And on firm reason founds his hope:
 He tries his strength before the race,
 And never seeks his own disgrace;
 He knows the compass, sail and oar,
 Or never launches from the shore;
 Before he builds, computes the cost,
 And in no proud pursuit is lost:
 He learns the bounds of human sense,
 And safely walks within the fence.
 Thus conscious of his own defect,
 Are pride and self-importance check'd. *Ibid.*

I hate the man who builds his name
 On ruins of another's fame.
 Thus prudes, by characters o'erthrown,
 Imagine that they raise their own.
 Thus scribblers, covetous of praise,
 Think slander can transplant the bays.

Beauties

Beauties and bards have equal pride,
 With both all rivals are decry'd.
 Who praises Lesbia's eyes and feature,
 Must call her sister, awkward creature ;
 For the kind flatt'ry's sure to charm,
 When we some other nymph disarm. *Gay's Fab.*

Lest men suspect your tale untrue,
 Keep probability in view.
 The trav'ler, leaping o'er those bounds,
 The credit of his book confounds.
 Who with his tongue hath armies routed,
 Makes e'en his real courage doubted ;
 But flatt'ry never seems absurd ;
 The flatter'd always take your word ;
 Impossibilities seem just ;
 They take the strongest praise on trust.
 Hyperboles, though ne'er so great,
 Will still come short of self-conceit. *Ibid.*

Remote from cities liv'd a swain,
 Unvex'd with all the cares of gain ;
 His head was silver'd o'er with age,
 And long experienc made him sage ;
 In summer's heat, and winter's cold,
 He fed his flock, and penn'd the fold ;
 His hours in chearful labour flew,
 Nor envy nor ambition knew ;
 His wisdom and his honest fame
 Through all the country rais'd his name. *Ibid.*

How fond are men of rule and place,
 Who court it from the mean and base !
 These cannot bear an equal nigh,
 But from superior merit fly.

They

They love the cellar's vulgar joke,
And lose their hours in ale and smoke.
There o'er some petty club preside ;
So poor, so paltry is their pride !
Nay, ev'n with fools whole nights will sit,
In hopes to be supreme in wit.
If these can read, to these I write,
To set their worth in truest light. *Gay's Fables.*

When we with superficial view,
Gaze on the rich, we're dazzled too.
We know that wealth, well understood,
Hath frequent pow'r of doing good.
Then fancy that the thing is done,
As if the pow'r and will were one.
Thus oft the cheated crowd adore
The thriving knaves that keep 'em poor.
We frequently misplace esteem,
By judging men by what they seem.
To birth, wealth, pow'r, we should allow
Precedence, and our lowest bow ;
In that is due distinction shown ;
Esteem is virtue's right alone. *Ibid.*

Of all the burthens man must bear,
Time seems most galling and severe ;
Beneath this grievous load oppress'd,
We daily meet some friend distress'd. *Ibid.*

COUPLETS forming complete Sense, in Verse
of Ten Syllables. See Lesson XLIV.
p. 130.

SAY first, of God above, or man below,
What can we reason, but from what we know?
Of man, what see we but his station here,
From which to reason, or to which refer?
Thro' worlds unnumber'd tho' the God be known,
'Tis our's to trace him only in our own.

Pope's Essay on Man.

Respecting man whatever wrong we call,
May, must be right, as relative to all.
In human works, tho' labour'd on with pain,
A thousand movements scarce one purpose gain;
In God's, one single can its end produce,
Yet serves to second too some other use.
So man, who here seems principal alone,
Perhaps acts second to some sphere unknown,
Touches some wheel, or verges to some goal;
'Tis but a part we see, and not a whole. *Ibid.*

What would this man? now upward will he soar,
And little less than angel, would be more;
Now looking downward, just as griev'd appears
To want the strength of bulls, the fur of bears.
Made for his use all creatures if he call,
Say what their use, had he the pow'rs of all?
Nature to these, without profusion kind,
The proper organs, proper pow'rs assign'd;
Each seeming want compensated of course;
Here, with degrees of swiftness, there, of force;

All in exact proportion to the state,
Nothing to add, and nothing to abate.

Pope's Essay on Man.

Far as creation's ample range extends,
The scale of sensual, mental pow'rs ascends:
Mark how it mounts, to man's imperial race,
From the green myriads in the peopled grafs!
What modes of fight betwixt each wide extreme,
The mole's dim curtain, and the lynx's beam.
Of smell, the headlong lions between,
And hound sagacious on the tainted green:
Of hearing, from the life that fills the flood,
To that which warbles through the vernal wood:
The spider's touch, how exquisitely fine,
Feels at each thread, and lives along the line:
In the nice bee, what sense so subtly true
From pois'nous herbs extracts the healing dew.
How instinct varies, in the grov'ling swine,
Compar'd, half-reas'ning elephant! with thine;
'Twixt that, and reason, what a nice barrier,
For ever seprate, yet for ever near;
Remembrance and reflection, how ally'd;
What thin partitions sense from thought divide:
And middle natures, how they long to join,
Yet never pass th' insuperable line! *Ibid.*

Who taught the nations of the field and wood,
To shun their poison, and to choose their food?
Prescient, the tides or tempests to withstand,
Build on the wave, or arch beneath the sand?
Who made the spider parallels design,
Sure as Demoivre, without rule or line?
Who bid the stork, Columbus like, explore
Heav'ns not his own, and worlds unknown before?

P

Who

Who calls the council, states the certain day,
Who forms the phalanx, and who points the way?

Pope's Essay on Man.

Know then thyself, presume not God to scan;
The proper study of mankind is man.

Plac'd on this isthmus of a middle state,

A being darkly wise, and rudely great.

In doubt his mind or body to prefer,

Born but to die, and reas'ning but to err;

Alike in ignorance, his reason such,

Whether he thinks too little or too much:

Chaos of thought and passion, all confus'd;

Still by himself abus'd, or disabus'd;

Created half to rise, and half to fall,

Great lord of all things, yet a prey to all;

Sole judge of truth, in endless error hurl'd,

The glory, jest, and riddle of the world!

Ibid.

Whate'er the passion, knowledge, fame, or pelf,

Not one will change his neighbour with himself:

The learn'd is happy, nature to explore;

The fool is happy, that he knows no more;

The rich is happy in the plenty giv'n;

The poor contented with the care of heav'n.

See the blind beggar dance, the cripple sing,

The sot a hero, lunatic a king.

The starving chemist, in his golden views

Supremely blest; the poet, in his Muse.

See some strange comfort ev'ry state attend,

And pride bestow'd on all, a common friend;

See some fit passion ev'ry age supply;

Hope travels thro', nor quits us when we die.

Ibid.

'Till

'Till then opinion gilds with varying rays
 Those painted clouds that beautify our days ;
 Each want of happiness by hope supply'd,
 And each vacuity of sense by pride :
 These build as fast as knowledge can destroy :
 In folly's cup still laughs the bubble joy ;
 One prospect lost, another still we gain ;
 And not a vanity is giv'n in vain ;
 Ev'n mean self love becomes by force divine,
 The scale to measure others wants by thine.
 See ! and confess, one comfort still must rise,
 'Tis this, tho' man's a fool, yet God is wise.

Pope's Essay on Man.

Pleasures are ever in our hands or eyes,
 And when in act they cease, in prospect rise ;
 Present to grasp, and future still to find,
 The whole employ of body and of mind.
 All spread their charms, but charm not all alike ;
 On different senses different objects strike ;
 Hence different passions more or less inflame,
 As strong or weak, the organs of the frame ;
 And hence one master passion in the breast,
 Like Aaron's serpent, swallows up the rest. *Ibid.*

The bliss of man (could pride that blessing find)
 Is, not to act, or think, beyond mankind ;
 No pow'rs of body or of soul to share,
 But what his nature and his state can bear. *Ibid.*

Vice is a monster of so frightful mien,
 As, to be hated, needs but to be seen ;
 Yet seen too oft, familiar with her face,
 We first endure, then pity, then embrace.

P 2

God

God loves from whole to parts ; but human soul
 Must rise from individual to the whole.
 Self-love but serves the virtuous mind to wake,
 As the small pebble stirs the peaceful lake,
 The centre mov'd, a circle strait succeeds,
 Another still, and still another spreads.
 Friend, parent, neighbour, first it will embrace,
 His country next, and next all human race.
 Wide, and more wide, th' o'erflowings of the mind
 Take ev'ry creature in, of ev'ry kind ;
 Earth smiles around, with boundless bounty blest,
 And heav'n beholds its image in his breast. *Ibid.*

All are but parts of one stupendous whole,
 Whose body nature is, and God the soul ;
 That, chang'd thro' all, and yet in all the same,
 Great in the earth, as in th' æthereal frame,
 Warms in the sun, refreshes in the breeze,
 Glows in the stars, and blossoms in the trees ;
 Lives thro' all life, extends through all extent,
 Spreads undivided, operates unspent ;
 Breathes in our soul, informs our mortal part,
 As full, as perfect, in a hair as heart ;
 As full, as perfect, in vile man that mourns,
 As the rapt seraph that adores and burns :
 To him, no high, no low, no great, no small ;
 He fills, he bounds connects, and equals all. *Ibid.*

Know then this truth (enough for man to know)
 " Virtue alone is happiness below :"
 The only point where human bliss stands still,
 And tastes the good without the fall to ill ;
 Where, only merit constant pay receives,
 Is blest'd in what it takes, and what it gives ;

The

The joy unequal'd, if its end it gain,
 And if it lose, attended with no pain :
 Without satiety, tho' e'er so blest,
 And but more relish'd as the more distress'd :
 The broadest mirth unfeeling folly wears,
 Less pleasing far than virtue's very tears.
 Good, from each object, from each place acquir'd,
 For ever exercis'd, yet never tir'd ;
 Never elated, while one man's oppress'd,
 Never dejected while another's blest ;
 And where no wants, no wishes can remain,
 Since but to wish more virtue, is to gain.

Pope's Essay on Man.

Hear how learn'd Greece her useful rules indites,
 When to repress, and when indulge our flights :
 High on Parnassus' top her sons she shew'd,
 And pointed out those arduous paths they trod ;
 Held from afar, aloft, th' immortal prize,
 And urg'd the rest by equal steps to rise.
 Just precepts thus from great examples giv'n,
 She drew from them what they deriv'd from heav'n.
 The gen'rous critic fann'd the poet's fire,
 And taught the world with reason to admire.

Pope's Essay on Criticism.

COUPLETS not forming complete Sense, in
Verse of Eight Syllables.

In these Portions of four Lines, there must be no Alteration of Voice at the End of the first; the second and third must end with the rising Inflection, and the fourth drop into the falling. See page. 131.

AN owl of magisterial air,
Of solemn voice, of brow austere,
Assum'd the pride of human race,
And bore his wisdom in his face. *Gay's Fables.*

A lion, tir'd with state affairs,
Quite sick of pomp, and worn with cares,
Resolv'd (remote from noise and strife)
In peace to pass his latter life. *Ibid.*

As on a time the fox held forth
On conscience, honesty, and worth,
Sudden he stopt; he cock'd his ear;
Low dropt his brushy tail with fear. *Ibid.*

A sneaking cur, the master's spy,
Rewarded for his daily lie,
With secret jealousies and fears,
Set all together by the ears. *Ibid.*

A village cur of snappish race,
The pertest puppy of the place,
Imagin'd that his treble throat
Was blest with music's sweetest note. *Ibid.*
A hare,

A hare, who, in a civil way,
 Comply'd with ev'ry thing, like Gay,
 Was known by all the bestial train
 Who haunt the wood, or graze the plain.
Gay's Fables.

As forth she went at early dawn,
 To taste the dew-besprinkl'd lawn,
 Behind she hears the hunter's cries,
 And from the deep-mouth'd thunder flies. *Ibid.*

As near a barn, by hunger led,
 A peacock with the poultry fed;
 All view'd him with an envious eye,
 And mock'd his gaudy pageantry. *Ibid.*

Upon a time a neighing steed,
 Who graz'd among a num'rous breed,
 With mutiny had fir'd the train,
 And spread dissention through the plain. *Ibid.*

As on a time in peaceful reign,
 A bull enjoy'd the flow'ry plain,
 A mastiff pass'd; inflam'd with ire,
 His eye-balls shot indignant fire. *Ibid.*

As in the cool of early day,
 A poet sought the sweets of May,
 The garden's frequent breath ascends,
 And ev'ry stalk with odour bends. *Ibid.*

As, in the sunshine of the morn,
 A butterfly (but newly born)
 Sat proudly perking on a rose;
 With pert conceit his bosom glows; *Ibid.*

His wings (all glorious to behold)
 Bedropt with azure, jet, and gold,
 Wide he displays ; the spangled dew
 Reflects his eyes, and various hue. *Gay's Fables.*

His now forgotten friend, a snail,
 Beneath his house, with slimy trail
 Crawls o'er the grass ; whom when he spies,
 In wrath he to the gard'ner cries. *Ibid.*

As Doris at her toilette's duty,
 Sat meditating on her beauty,
 She now was pensive, now was gay,
 And loll'd the sultry hours away. *Ibid.*

He strait assumes a solemn grace,
 Collects his wisdom in his face,
 The crowd admire his wit, his sense :
 Each word hath weight and consequence. *Ibid.*

What havock now shall thin our race,
 When ev'ry petty clerk in place,
 'To prove his taste and seem polite,
 Will feed on geese both noon and night ! *Ibid.*

When rogues like these (a sparrow cries)
 To honours and employments rise,
 I court no favour, ask no place ;
 For such preferment is disgrace. *Ibid.*

Soon as your father's death was known,
 (As if th' estate had been their own)
 The gamesters outwardly exprest
 The decent joy within your breast. *Ibid.*
 Britain,

Britain, a medly of the twain,
 As pert as France, as grave as Spain,
 In fancy wiser than the rest,
 Laughs at them both, of both the jest.

Gay's Fables.

You might, says Cupid, doubt my parts,
 My knowledge too in human hearts,
 Should I the pow'r of gold dispute,
 Which great examples might confute.

Ibid.

In other men we faults can spy,
 And blame the mote that dims their eye,
 Each little speck and blemish find,
 To our own stronger errors blind.

Ibid.

The man who with undaunted toils
 Sails unknown seas, to unknown soils,
 With various wonders feasts his sight :
 What stranger wonders does he write !

Ibid.

If you, to serve a paltry end,
 To knavish jobs can condescend,
 We pay you the contempt that's due ;
 In that you have precedence too.

Ibid.

When Xenophon, by numbers brav'd,
 Retreated, and a people fav'd,
 That laurel was not all his own ;
 The plant by Socrates was sown.

Ibid.

When Philip's son, by glory led,
 Had o'er the globe his empire spread ;
 When altars to his name were dress'd,
 'That he was man, his scars confess'd.

Ibid.

Dogmatic jargon learnt by heart,
 Trite sentences, hard terms of art,
 To vulgar ears seem'd so profound,
 They fancy'd learning in the sound. *Gay's Fables.*

While vulgar souls, of narrow parts,
 Waste life in low mechanic arts,
 Let us (says he) to genius born,
 The drudg'ry of our fathers scorn. *Ibid.*

Thus in assemblies have I seen
 A nymph of brightest charms and mien,
 Wake envy in each ugly face ;
 And buzzing scandal fills the place. *Ibid.*

The hen, who from the chilly air,
 With pious wings protects her care ;
 And ev'ry fowl that flies at large,
 Instructs me in a parent's charge. *Ibid.*

The sheep, whose annual fleece is dy'd,
 To guard man's health, and serve his pride,
 Forc'd from his fold and native plain,
 Is in the cruel shambles slain. *Ibid.*

The swarms who with industrious skill
 His hives with wax and honey fill ;
 In vain whole summer days employ'd,
 Their stores are fold, their race destroy'd. *Ibid.*

If then self-knowledge to pursue,
 Direct our life in ev'ry view,
 Of all the fools that pride can boast,
 A coxcomb claims distinction most.

In

In days of yore my (cautious rhimes
 Always except the present times)
 A greedy vulture, skill'd in game,
 Inur'd to guilt, unaw'd by shame,
 Approach'd the throne in evil hour,
 And step by step intrudes to pow'r. *Gay's Fables.*

A bee, of cunning, not of parts,
 Luxurious, negligent of arts,
 Rapacious, arrogant, and vain,
 Greedy of pow'r, but more of gain,
 Corruption sow'd throughout the hive.
 By petty rogues the great ones thrive. *Ibid.*

As one of these, in days of yore,
 Rummag'd a shop of learning o'er;
 Not, like our modern dealers, minding
 Only the margin's breadth and binding;
 A book his curious eye detains,
 Where, with exactest care and pains,
 Were ev'ry beast and bird pourtrayed,
 That e'er the search of man survey'd. *Ibid.*

Shall not my fable censure vice,
 Because a knave is over-nice?
 And, lest the guilty hear and dread,
 Shall not the decalogue be read?
 If I lash vice in gen'ral fiction,
 Is't I apply, or self-conviction?
 Brutes are my theme. Am I to blame,
 If men in morals are the same? *Ibid.*

Since then I dare not speak my mind,
 A truth conspicuous to mankind;

Though in full lustre ev'ry grace
 Distinguish your celestial face ;
 Though beauties of inferior ray
 (Like stars before the orb of day)
 Turn pale and fade : I check my lays,
 Admiring what I dare not praise. *Gay's Fables.*

You say your brother wants a place,
 ('Tis many a younger brother's case)
 And that he very soon intends
 To ply the court and teaze his friends.
 If there his merits chance to find
 A patriot of an open mind,
 Whose constant actions prove him just
 To both a king's and people's trust ;
 May he, with gratitude attend,
 And owe his rise to such a friend !

Ibid.

Alike the laws of life take place
 Through ev'ry branch of human race.
 The monarch of long regal line
 Was rais'd from dust as frail as mine.
 Can he pour health into his veins,
 Or cool the fever's restless pains ?
 Can he (worn down in nature's course)
 New brace his feeble nerves with force ?
 Can he (how vain is mortal pow'r !)
 Stretch life beyond the destin'd hour ?

Ibid.

COUPLETS

COUPLETS not forming complete Sense, in
Verse of Ten Syllables.

In these Portions of four Lines, there must be no Alteration of Voice at the End of the first; the second and third must end with the rising Inflection, and the fourth drop into the falling. See page 131.

LET us (since life can little more supply
Than just to look about us and to die)
Expatriate free o'er all this scene of man;
A mighty maze! but not without a plan.
Pope's Essay on Man.

As man, perhaps, the moment of his breath,
Receives the lurking principle of death;
The young disease that must subdue at length,
Grows with his growth, and strengthens with his
strength. *Ibid.*

Whatever warms the heart, or fills the head,
As the mind opens, and its functions spread,
Imagination plies her dang'rous art,
And pours it all upon the peccant part. *Ibid.*

O happiness! our being's end and aim!
Good, pleasure, ease, content! whate'er thy name:
That something still which prompts th' eternal sigh,
For which we bear to live, and dare to die. *Ibid.*

Love, hope, and joy, fair pleasure's smiling train,
Hate, fear, and grief, the family of pain;
These mix'd with art, and to due bounds confin'd,
Make, and maintain, the balance of the mind. *Ib.*
If

If nature thunder'd in his opening ears,
 And stunn'd him with the music of the spheres,
 How would he wish, that heav'n had left him still
 The whispering zephyr, and the purling rill !

Pope's Essay on Man.

What nothing earthly gives, or can destroy,
 The soul's calm sunshine, and the heart-felt joy,
 Is Virtue's prize: a better would you fix?
 Then give Humility a coach and six. *Ibid.*

Heav'n forming each on other to depend,
 A master, or a servant, or a friend,
 Bids each on other for assistance call,
 Till one man's weakness grows the strength of all. *Ibid.*

O fool! to think, God hates the worthy mind,
 The lover, and the love of human kind,
 Whose life is healthful, and whose conscience
 clear;
 Because he wants a thousand pounds a year! *Ibid.*

In all the madness of superfluous health,
 The trim of pride, the impudence of wealth,
 Let this great truth be present, night and day;
 But most be present, if we preach or pray. *Ibid.*

Know all the good that individuals find,
 Or God and nature meant to mere mankind,
 Reason's whole pleasures, all the joys of sense,
 Lie in three words, health, peace, and competence. *Ibid.*

As

As fruits ungrateful to the planter's care,
On savage stocks inserted, learn to bear,
The surest virtues thus from passion's shoot,
Wild nature's vigour working at the root.

Pope's Essay on Man.

Superior beings, when of late they saw
A mortal man unfold all nature's law,
Admir'd such wisdom in an earthly shape,
And shew'd a Newton as we shew an ape. *Ibid.*

Presumptuous man! the reason would'st thou find
Why form'd so weak, so little, and so blind?
First, if thou canst, the harder reason guess,
Why form'd no weaker, blinder, and no less? *Ibid.*

Oh, sons of earth! attempt ye still to rise
By mountains pil'd on mountains to the skies?
Heav'n still with laughter the vain toil surveys,
And buries madmen in the hopes they raise. *Ibid.*

The lamb thy riot dooms to bleed to-day,
Had he thy reason, would he skip and play?
Pleas'd to the last, he crops the flow'ry food,
And licks the hand just rais'd to shed his blood. *Ibid.*

Has God, thou fool! work'd solely for thy good,
Thy joy, thy pastime, thy attire, thy food?
Who for thy table feeds the wanton fawn,
For him as kindly spreads the flow'ry lawn. *Ibid.*

Did here the trees with ruddier burdens bend,
And there the streams in purer rills descend?
What war could ravish, commerce could bestow,
And he return'd a friend, who came a foe. *Ibid.*
But

But fortune's gifts, if each alike possess,
 And each were equal, must not all contest ?
 If then to all men happiness was meant,
 God in externals could not place content.

Pope's Essay on Man.

Say will the falcon, stooping from above,
 Smit with her varying plumage, spare the dove ?
 Admires the jay the insect's gilded wings,
 Or hears the hawk, when Philomela sings ? *Ibid.*

Whate'er of life all-quickenin' æther keeps,
 Or breathes thro' air, or shoots beneath the deeps,
 Or pours profuse on earth ; one nature feeds.
 The vital flame, and swells the genial feeds. *Ibid.*

Of all the causes which conspire to blind
 Man's erring judgment, and misguide the mind,
 What the weak head with strongest bias rules,
 Is pride, the never-failing vice of fools.

Pope's Essay on Criticism.

Poets, a race long unconfin'd, and free,
 Still fond and proud of savage liberty,
 Receiv'd his laws ; and stood convinc'd 'twas fit,
 Who conquer'd nature, should preside o'er wit. *Ibid.*

Poets, like painters, thus, unskill'd to trace
 The naked nature, and the living grace,
 With gold and jewels cover ev'ry part,
 And hide with ornaments their want of art. *Ibid.*

The bookful blockhead, ignorantly read,
 With loads of learned lumber in his head,
 With his own tongue still edifies his ears,
 And always list'ning to himself appears. *Ibid.*

What

What crouds of these impenitently bold,
 In sounds and/ingling syllables grown old,
 Still run on poets, in a raging vein,
 Ev'n to the dregs and squeezings of the brain.

Pope's Essay on Criticism.

But if in noble minds some dregs remain
 Not yet purg'd off, of spleen and sour disdain ;
 Discharge that rage on more provoking crimes,
 Nor fear a dearth in these flagitious times. *Ibid.*

Hail, bards triumphant ! born in happier days ;
 Immortal heirs of universal praise !
 Whose honours with increase of ages grow,
 As streams roll down, enlarging as they flow. *Ibid.*

But in such lays as neither ebb nor flow,
 Correctly cold and regularly low,
 That shunning faults, one quiet tenor keep ;
 We cannot blame indeed—but we may sleep. *Ibid.*

Meanly they seek the blessing to confine,
 And force that sun but on a part to shine,
 Which not alone the southern wit sublimed,
 But ripens spirits in cold northern climes. *Ibid.*

When first young Maro in his boundless mind
 A work t'outlast immortal Rome design'd,
 Perhaps he seem'd above the critic's law,
 And but from nature's fountain scorn'd to draw. *Ibid.*

So modern 'pothecaries, taught the art
 By doctors' bills to play the doctor's part,
 Bold in the practice of mistaken rules,
 Prescribe, apply, and call their masters fools. *Ibid.*

Once

Once on a time, La Mancha's knight, they say,
 A certain bard encount'ring on the way,
 Discours'd in terms as just, with looks as sage,
 As e'er could Dennis, of the Grecian stage.
Pope's Essay on Criticism.

Unerring nature, still divinely bright,
 One clear, unchang'd, and universal light,
 Life, force, and beauty, must to all impart,
 At once the source, and end, and test of art. *Ibid.*

A prudent chief not always must display
 His pow'rs in equal ranks, and fair array,
 But with th' occasion and the place comply,
 Conceal his force, nay seem sometimes to fly. *Ibid.*

Some figures monstrous and mis-shap'd appear,
 Consider'd singly, or beheld too near,
 Which but proportion'd to their light or place,
 Due distance reconciles to form and grace. *Ibid.*

Thus when we view some well-proportioned dome,
 (The world's just wonder, and ev'n thine, O Rome !)
 No single parts unequally surprize,
 All comes united to th' admiring eyes. *Ibid.*

Not with more glories on th' ethereal plain
 The sun first rises o'er the purpled main,
 Than issuing forth, the rival of his beams
 Launch'd on the bosom of the silver Thames.

Close by those meads for ever crown'd with flow'rs,
 Where Thames with pride surveys his rising tow'rs,
 There stands a structure of majestic fame,
 Which from the neighb'ring Hampton takes its
 name.

On

On their own axis as the planets run,
 Yet make at once their circle round the sun ;
 So two consistent motions act the soul,
 And one regards itself, and one the whole.

Pope's Essay on Man.

But errs not nature from this gracious end,
 From burning suns when livid deaths descend,
 When earthquakes swallow, or when tempests
 sweep

Towns to one grave, whole nations to the deep ?
 No ('tis reply'd) the first almighty cause
 " Acts not by partial, but by gen'ral laws." *Ibid.*

Of systems possible, if 'tis confess
 That wisdom infinite must form the best,
 Where all must full, or not coherent be,
 And all that rises, rise in due degree ;
 Then, in the scale of life and sense, 'tis plain.
 There must be, somewhere, such a rank as man. *Ibid.*

When the proud steed shall know, why man re-
 strains

His fiery course, or drives him o'er the plains ;
 When the dull ox, why now he breaks the clod,
 Is now a victim, and now Egypt's God ;
 Then shall man's pride and dullness comprehend
 His action's, passion's, being's, use and end. *Ibid.*

He who, thro' vast immensity can pierce,
 See worlds on worlds compose one universe,
 Observe how system into system runs,
 What other planets circle other suns,
 What vary'd beings peoples every star,
 May tell, why heav'n made all things as they are. *Ibid.*

Fools ! who from hence into the notion fall,
 That vice or virtue there is none at all.

IF

If white and black, blend, soften, and unite
 A thousand ways, is there no black or white?
 Ask your own heart; and nothing is so plain,
 'Tis to mistake them, costs the time and pain.

Pope's Essay on Man.

Could he, whose rules the whirling comet bind,
 Describe, or fix, one movement of his mind?
 Who saw the stars here rise, and there descend,
 Explain his own beginning or his end?
 Alas, what wonder! man's superior part
 Uncheck'd may rise, and climb from art to art;
 But when his own great work is but begun,
 What reason weaves, by passion is undone. *Ibid.*

Oft in the passions wild rotation tost,
 Our spring of action to ourselves is lost:
 'Tir'd, not determin'd, to the last we yield,
 And what comes then is master of the field,
 As the last image of that troubled heap,
 When sense subsides, and fancy sports in sleep,
 (Tho' past the recollection of the thought)
 Becomes the stuff of which our dream is wrought;
 Something, as dim to our internal view,
 Is thus perhaps the cause of all we do.

Pope's Ethic Epistles.

The sense to value riches with the art
 T'enjoy them, and the virtue to impart,
 Not meanly, nor ambitiously pursu'd,
 Not sunk by sloth, nor rais'd by servitude;
 To balance fortune by a just expence,
 Join with œconomy, magnificence,
 With splendor, charity; with plenty, health;
 Oh teach us, Bathurst! yet unspoil'd by wealth!
 That secret rare, between th' extremes to move
 Of mad good-nature, and of mean self-love. *Ibid.*

V E R S E

V E R S E with unequal Pauses.

SCARCELY any thing is more difficult to young people than to read verse where the principal pauses do not take place at the end of the line : and though this common boundary of sense and sound is often broken down by the poet for the noblest purposes of composition, the young reader cannot at first prevail on himself to follow him, but finds himself stopped at the end of the line as if it terminated by a precipice. In this case, it is presumed, the pupil may be much assisted by having the lines arranged out of their usual order : this method will tend greatly to keep the eye from imposing on the ear, and inclining the voice to drop on that part of a sentence when it ought to be suspended. If the pupil therefore be made to read the verse as divided into lines by the longest pauses, and then to read it with the same pauses, and inflexions in its metrical order, it is presumed he will be more easily led into the true pronunciation of it.

Grant that the pow'rful still the weak control,
 Be man the wit and tyrant of the whole,
 Nature that tyrant checks ;
 He only knows and helps
 Another creature's wants and woes.

Pope's Essay on Man.

Grant that the pow'rful still the weak control,
 Be man the wit and tyrant of the whole,
 Nature that tyrant checks ; he only knows
 And helps another creature's wants and woes.

Aspiring

Aspiring to be Gods if angels fell,
 Aspiring to be angels, men rebel ;
 And who but wishes
 To invert the laws of order,
 Sins against th' eternal cause.

Pope's Essay on Man.

Aspiring to be Gods if angels fell,
 Aspiring to be angels, men rebel ;
 And who but wishes to invert the laws
 Of order, sins against th' eternal cause.

Who noble ends by noble means obtains,
 Or failing, smiles in exile or in chains,
 Like good Aurelius let him reign,
 Or bleed like Socrates ;
 That man is great indeed.

Ibid.

Who noble ends by noble means obtains,
 Or failing, smiles in exile or in chains,
 Like good Aurelius let him reign, or bleed
 Like Socrates, that man is great indeed.

Two principles in human nature reign,
 Self-love to urge, and reason to restrain ;
 Nor this a good, nor that a bad we call ;
 Each works its end to rule and govern all :
 And to their proper operation
 Still ascribe all good,
 To their improper,
 Ill.

Ibid.

Two principles in human nature reign,
 Self-love to urge, and reason to restrain ;

Nor

Nor this a good, nor that a bad we call ;
 Each works its end to rule and govern all :
 And to their proper operation, still
 Ascribe all good, to their improper, ill.

Some beauties yet no precepts can declare
 For there's a happiness as well as care.
 Music resembles poetry :
 In each are nameless graces, which no methods
 teach,
 And which a master hand alone can reach.
 If where the rules not far enough extend,
 (Since rules were made but to promote their end)
 Some lucky licence
 Answer to the full th' intent propos'd,
 That licence is a rule.
 Thus Pegasus, a nearer way to take,
 May boldly deviate from the common track ;
 From vulgar bounds with brave disorder part,
 And snatch a grace beyond the reach of art,
 Which, without passing through the judgment,
 Gains the heart,
 And all its end at once obtains. *Pope's Essay on Crit.*

Some beauties yet no precepts can declare,
 For there's a happiness as well as care.
 Music resembles poetry, in each
 Are nameless graces which no methods teach, }
 And which a master hand alone can reach. }
 If, where the rules not far enough extend,
 (Since rules were made but to promote their end)
 Some lucky licence answer to the full
 Th' intent propos'd, that licence is a rule.
 Thus Pegasus, a nearer way to take,
 May boldly deviate from the common track ;
 From

From vulgar bounds with brave disorder part,
 And snatch a grace beyond the reach of art,
 Which, without passing thro' the judgment, gains
 The heart, and all its end at once attains.

See, thro' this air, this ocean, and this earth,
 All matter quick, and bursting into birth.
 Above, how high progressive life may go !
 Around how wide ! how deep extend below !
 Vast chain of being, which from God began,
 Natures æthereal, human, angel, man,
 Beast, bird, fish, insect !
 What no eye can see, no glass can reach !-
 From infinite to thee, from thee to nothing !
 On superior pow'rs were we to press,
 Inferior might on our's :
 Or in the full creation leave a void,
 Where, one step broken, the great scale's destroy'd ;
 From nature's chain, whatever link you strike,
 Tenth or ten thousandth, breaks the chain alike.

Pope's Essay on Man.

See, thro' this air, this ocean, and this earth,
 All matter quick, and bursting into birth.
 Above, how high progressive life may go !
 Around how wide ! how deep extend below !
 Vast chain of being, which from God began,
 Natures æthereal, human, angel, man,
 Beast, bird, fish, insect ! what no eye can see,
 No glass can reach ! from infinite to thee,
 From thee to nothing ! On superior pow'rs
 Were we to press, inferior might on our's :
 Or in the full creation leave a void,
 Where, one step broken, the great scale's destroy'd ;
 From nature's chain whatever link you strike,
 Tenth or ten thousandth, breaks the chain alike.

And if each system in gradation roll,
 Alike essential to th' amazing whole ;
 The least confusion but in one,
 Not all that system only,
 But the whole must fall.
 Let earth unbalanc'd from her orbit fly,
 Planets and suns run lawless thro' the sky,
 Let ruling angels from their spheres be hurl'd,
 Being on being wreck'd, and world on world,
 Heav'n's whole foundations to their centre nod,
 And nature tremble to the throne of God !
 All this dread order break !—for whom ?—for thee ?
 Vile worm !—Oh, madness ! pride ! impiety !

Pope's Essay on Man.

And if each system in gradation roll,
 Alike essential to th' amazing whole ;
 The least confusion but in one, not all
 That system only, but the whole must fall.
 Let earth unbalanc'd from her orbit fly,
 Planets and suns run lawless thro' the sky,
 Let ruling angels from their spheres be hurl'd,
 Being on being wreck'd, and world on world,
 Heav'n's whole foundations to their centre nod,
 And nature tremble to the throne of God !
 All this dread order break !—for whom ?—for thee ?
 Vile worm !—Oh, madness ! pride ! impiety !

This passage has been strangely metamorphosed by Warburton, in his edition of Pope (which has been followed by most of the succeeding editions) to the utter ruin of the author's sense. In these editions we find the last line but two—

And nature trembles to the throne of God—

Q

Where

Where, by putting the verb *tremble* into the declarative instead of the interrogative form, and pointing the word *God* with a colon instead of a note of interrogation or admiration, he does not only lower the poet's meaning, but almost reduces it to no meaning at all. But whether this alteration arose from the inadvertency of Warburton, or the ignorance of the transcriber or printer, it is certain that in Pope's own edition of his *Essay on Man*, it is as I have given it above. Nor ought we to be too severe on commentators or printers for mispointing the works of others, when we sometimes find authors themselves unable to express their sense by the points they adopt. The following passage from the same author, it is highly probable, is a proof of it:

Curs'd be the verse, how well foe'er it flow,
That tends to make one worthy man my foe,
Give virtue scandal, innocence a fear,
Or from the soft-eyed virgin steal a tear!
But he who hurts a harmless neighbour's peace,
Insults fall'n worth, or beauty in distress,
Who loves a lie, lame slander helps about,
Who writes a libel, or who copies out,
That sop whose pride affects a patron's name,
Yet absent, wounds an author's honest fame,
Who can your merit selfishly approve,
And show the sense of it without the love,
Who has the vanity to call you friend,
Yet wants the honour, injur'd to defend,
Who tells whate'er you think, whate'er you say,
And if he lie not, must at least betray,
Who to the Dean and silver bell can swear,
And see at Cannons what was never there,
Who reads but with a lust to misapply,
Make satire a lampoon, and fiction lie,

A last

A lash like mine no honest man shall dread,
But all such babbling blockheads in his stead.

Pope's Prologue to his Satires.

In this passage we find a nominative case commence at the fifth line, which has no verb to correspond to it till the last but one, and consequently no sense can be formed, and yet in Pope's own edition of his Prologue to his Satires, we find a full point, or period, at *lie*, the end of the last line but two. This error arose in all probability from the uncommon length of the period, which is so apt to lead injudicious readers to a fall of the voice too soon; for that the sense is not formed till the last line, will be apparent, if we take the leading parts of the sentence, and join them together in their prosaic order: the sentence will then stand thus:

"He, who does all these things, all such babbling blockheads, shall dread a lash like mine, but no honest man."

In reading this passage, therefore, the voice should not assume the falling inflexion at the end of any line but the last. This to an injudicious reader would be an unsupportable task, nor would the task be less supportable to the hearer; but if, according to the rule before laid down, page 131, we pause at the end of every first line in each couplet, without altering the voice; or, in other words, if we end the first line of every couplet with a monotone, and every second line with the rising inflexion, we shall find a sufficient variety; and what will more than compensate for any sameness. By this method of reading, we shall find all the parts of the sentence kept closely together, so as to form one complete

Q 2

whole,

whole, instead of that unmeaning, insignificant variety which we generally hear in reading sentences of this kind, which dissipates and confuses the sense without really gratifying the ear; for a long passage like this, though in the same tone, if that tone is different from the greatest part of the poem, it may justly be esteemed a variety upon the whole.

Exactly the same observations hold good, both in the punctuation and reading of the following elegant passage in Pope's *Apology for his Satires*, where he draws the character of Addison:

Peace to all such, but were there one whose fires
True genius kindles, and fair fame inspires;
Blest with each talent and each art to please;
And born to write, converse, and live with ease;
Should such a man, too fond to rule alone,
Bear, like a Turk, no brother near the throne;
View him with scornful, yet with jealous eyes,
And hate for arts that caus'd himself to rise;
Damn with faint praise, assent with civil leer,
And without sneering, teach the rest to sneer;
Willing to wound, and yet afraid to strike,
Just hint a fault, and hesitate dislike;
Alike reserv'd to blame or to commend,
A tim'rous foe, and a suspicious friend;
Dreading ev'n fools, by flatterers besieg'd,
And so obliging that he ne'er oblig'd;
Like Cato give his little senate laws,
And sit attentive to his own applause;
While wits and Templars every sentence raise,
And wonder with a foolish face of praise;
Who but must laugh, if such a man there be,
Who would not weep—if Atticus were he!

Pope's Prologue to his Satires.

In

In this long sentence no sense is formed till the last line but one, and yet in Pope's own edition, as well as in every other, we find a full stop at *praise*, where but one part of the sentence is finished; for as the whole is formed on a condition, no sense can be formed till the consequence of that condition is pronounced. The conditional part of this sentence extends to the last line but two, for it amounts to no more than saying, *Should such a man act in the manner here described*,—which every one sees requires, *who would not weep*—to make it complete sense, and unless the voice be suspended with the rising inflexion at the word *praise*, the sense of the passage must be destroyed.

There is a passage, in this poet's Imitations of Horace, remarkable for its beauty, which, though not improperly pointed, is perhaps as often improperly read as those we have been considering.

What arm'd for virtue when I point the pen,
Brand the bold front of shameless guilty men;
Dash the proud gamester from his gilded car,
Bare the mean heart that lurks beneath a star?
Can there be wanting, to defend her cause,
Lights of the church, or guardians of the laws?
Could pension'd Boileau lash in honest strain,
Flatterers and bigots ev'n in Lewis' reign?
Could laureate Dryden fool and friar engage,
Yet neither Charles nor James be in a rage,
And I not strip the gilding off a knave,
Unplac'd, unpension'd, no man's heir or slave?
I will, or perish in the generous cause:
Hear this and tremble you who 'scape the laws.

Pope's Imitations of Horace.

This passage is a series of questions, several of which form perfect sense independent on the other; but as all of them require the rising inflexion at the end, each couplet must be read as in the preceding examples, and the voice must not adopt the other inflexion, or drop at any of the pauses, till the end of the last line but one: at the end of the preceding line, on the word *slave*, the voice should be suspended in the rising inflexion, and make a long pause, that the conclusion in the two last lines may be more forcible and solemn. By thus supporting the voice in the rising inflexion upon every question, and raising it somewhat higher and pausing somewhat longer upon the last, the whole will be united into one mass, which will come to the mind with accumulated and increasing energy.

BLANK

BLANK VERSE.

IF an arrangement of the lines according to the length of the pauses, be found useful in teaching young people to pronounce verse in rhyme, it is presumed such an arrangement cannot be without its advantages in our instructions to read blank verse: for an error frequently occurs in reading this verse, as gross as dropping the voice upon the rhyme when the sense forbids it. Writers of blank verse affect to end the line without any pause, or with as small a pause as possible, and readers are too apt, where they see no pause at the end of the line, to run the lines together, without attending to such pauses as they would make in prose, for fear we should suppose they do not know how to read blank verse: this makes them frequently pronounce the words at the end of one line and the beginning of the next much more swiftly than any other part of the verse, to the utter ruin of the harmony: for all verse requires a stated regular march of the syllables, and it is in this *march* the grandeur and beauty of the verse consists. The structure and punctuation of blank verse, therefore, is a source of error and perplexity to young readers; and perhaps nothing will so much prevent their making false pauses in some places, and uniting words too closely; in others, as arranging the verse into such lines, as have smaller pauses in any part of them than at the end.

With respect to the pause of suspension at the end of every line in blank verse, which some writers insist upon as necessary to the harmony, see Elements of Elocution, vol. ii. p. 207. where the subject is fully discussed.

OF man's first disobedience,
 And the fruit of that forbidden tree,
 Whose mortal taste,
 Brought death into the world, and all our woe, with
 loss of Eden,
 'Till one greater Man restore us, and regain the
 blissful seat
 Sing, heav'nly Muse,
 That on the secret top of Oreb, or of Sinai,
 Didst inspire that shepherd,
 Who first taught the chosen seed,
 In the beginning, how the heav'ns and earth
 Rose out of Chaos :
 Or if Sion hill delight thee more,
 And Siloa's brook that flow'd fast by the oracle
 of God ;
 I thence invoke thy aid to my advent'rous song,
 That with no middle flight intends to soar
 Above th' Aonian mount,
 While it pursues
 Things
 Unattempted yet in prose or rhyme.
 And chiefly Thou, O Spirit,
 That dost prefer before all temples th' upright heart
 and pure,
 Instruct me, for Thou know'st :
 Thou from the first was present,
 And with mighty wings outspread
 Dove-like sat'st brooding on the vast abyss,
 And mad'st it pregnant :
 What in me is dark, illumine ;
 What is low, raise and support ;
 That to the height of this great argument
 I may assert eternal Providence,
 And justify the ways of God to men.

OF man's first disobedience, and the fruit
 Of that forbidden tree, whose mortal taste
 Brought death into the world, and all our woe,
 With loss of Eden, till one greater Man
 Restore us, and regain the blissful seat,
 Sing, heavenly Muse, that on the secret top
 Of Oreb, or of Siniai, didst inspire
 That Shepherd, who first taught the chosen seed,
 In the beginning how the heav'ns and earth
 Rose out of Chaos : or if Sion hill
 Delight thee more, and Siloa's brook that flow'd
 Fast by the oracle of God ; I thence
 Invoke thy aid to my advent'rous song,
 That with no middle flight intends to soar
 Above th' Aonian mount, while it pursues
 Things unattempted yet in prose or rhyme.
 And chiefly Thou, O Spirit, that dost prefer
 Before all temples th' upright heart and pure,
 Instruct me, for Thou know'st : Thou from the first
 Wast present, and with mighty wings outspread
 Dove-like sat'st brooding on the vast abyss,
 And mad'st it pregnant : what in me is dark,
 Illumine ; what is low, raise and support ;
 That to the height of this great argument
 I may assert eternal Providence,
 And justify the ways of God to men.

OTHELLO'S APOLOGY.

MOST potent, grave, and reverend signiors,
 My very noble and approv'd good masters ;
 That I have ta'en away this old man's daughter,
 It is most true ;
 True, I have married her ;
 The very head and front of my offending
 Hath this extent ;

No

No more.
 Rude am I in speech,
 And little bless'd with the set phrase of peace ;
 For since these arms of mine had seven years pith,
 Till now some nine moons wasted,
 They have us'd their dearest action in the tented field ;
 And little of this great world can I speak,
 More than pertains to feats of broils and battles ;
 And therefore little shall I grace my cause,
 In speaking for myself.
 Yet, by your patience,
 I will a round, unvarnish'd tale deliver,
 Of my whole course of love ;
 What drugs,
 What charms,
 What conjuration,
 And what mighty magic,
 (For such proceeding I am charg'd withal)
 I won his daughter with. —
 Her father lov'd me,
 Oft invited me ;
 Sill question'd me the story of my life,
 From year to year ;
 The battles,
 Sieges,
 Fortunes that I have past.
 I ran it through, ev'n from my boyish days,
 To th' very moment that he bad me tell it.
 Wherein I spake of most disastrous chances,
 Of moving accidents by flood and field :
 Of hair-breadth 'scapes in th' imminent deadly breach ;
 Of being taken by the insolent foe, and sold to slavery ;
 Of my redemption thence,
 And with it all my travel's history :
 Wherein of antres vast, and deserts idle,

Rough

Rough quarries, rocks, and hills, whose heads touch
heav'n,
It was my hint to speak.
All these to hear, would Desdemona seriously incline.
But still the house-affairs would draw her thence,
Which ever as she could with haste dispatch,
She'd come again, and with a greedy ear
Devour up my discourse;
Which I observing,
Took once a pliant hour,
And found goods means,
To draw from her a prayer of earnest heart,
That I would all my pilgrimage dilate;
Whereof by parcels she had something heard,
But not distinctively.
I did consent,
And often did beguile her of her tears,
When I did speak of some distressful stroke
That my youth suffer'd.
My story being done,
She gave me for my pains a world of sighs:
She swore, in faith, 'twas strange, 'twas passing
strange;
'Twas pitiful, 'twas wond'rous pitiful—
She wish'd she had not heard it;
Yet she wish'd that heav'n had made her such a man;
She thank'd me,
And bade me, if I had a friend that lov'd her,
I should but teach him how to tell my story,
And that would woe her.
On this hint I spake;
She lov'd me for the dangers I had past;
And I lov'd her, that she did pity them:
This only is the witchcraft I have us'd.

Shakspere.

In

In the same manner any portion of verse may be transcribed into lines ending with the longest pauses, and be a useful exercise for the pupil to read, or learn by heart, till his ear is properly regulated.

THUS has no method been neglected, which afforded the least prospect of facilitating the art of reading and speaking. Many of these methods, I doubt not, will be thought minute and trifling, by those who have only amused themselves with the common plausible declamation, which is every where to be met with on the subject; but those who understand it practically, will know, that, in order to be useful in any art, we must descend to particulars. These particulars indeed make but a mean appearance, compared with high-sounding general observations on the nature and effects of a good elocution; but a single rule, that teaches us where to pause, and how to inflect the voice on a particular member of a sentence, in conformity to the sense of it, is of more real service than volumes of oratory upon oratory, where every thing is pleasing, and every thing useless. Let those who can write like Pope, speak as contemptuously of commas and points as he did; let those who can speak directly to the heart, despise every guide but their own feelings; but let those who have given no proofs of their excellence, take heed how they undervalue those common helps adopted by the bulk of mankind, lest they make us suspect it is the only method they have of hiding their mediocrity from the world.

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